

# さそり

1

—女の城—

篠原とおる

SHOGAKUKAN BUNKO





篠原とおる **1**

SASORI  
PRESENTED BY  
TOHRU SHINOHARA  
定価 **600**円

壮絶脱獄&復讐劇

えん罪で収監された松島ナミの

恋人に裏切られ、



漫画

スーパーワイド  
SUPER-WIDE

女囚プリズン  
ブレイク!!



篠原とおる

**1**



2008年  
映画公開!!  
©2007篠原とおる/アートポート

定価 **600**円(税別)

小池書院



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雑誌 50623-85

定価: 本体 **571**円 + 税



21世紀の香港を舞台に  
松島ナミが復讐の鬼と化す

**SASORI**  
さそり

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1970年代に人気を誇った「女囚さそり」シリーズが、水野美紀主演の日本・香港合作映画『さそり』として復活!!  
—— 恋人の肉親を殺したというえん罪で投獄された松島(水野)は凶悪女囚達の壮絶ないじめの洗礼を受ける。  
やがて復讐の鬼としての本性に目ざめ始めたナミは、かつての恋人の前に現れるのだが、...

**映画『さそり』2008年公開予定!!**

製作:アートポート 原作:篠原とおる 監督:ジョー・マ 出演:水野美紀、ディラン・クオ、サム・リー、サイモン・ヤム、夏目ナナ、石橋凌、ほか  
主題歌(怨み節) 歌:中村 中 日本・香港発北米、ヨーロッパ、アジア他世界公開

『さそり』第2巻は2008年1月10日発売予定!! ※全6巻刊行予定。  
毎月10日は「さそり」の日!!

映画『さそり』2008年公開!!

特別  
企画

主演/水野美紀  
インタビュー記事収録!!



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女囚プリズンブレイク!!



■同じ著者による「小学館文庫」収録作品■

「やそり」 第1巻＝女の城＝¥ 330  
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330

# さそり<sup>1</sup>

＝女の城＝

篠原とおる

SHOGAKUKAN BUNKO



■愛する男に裏切られた女が、復しゅうのため

に払った犠牲は、あまりに大きすぎた。自

分を裏切った愛人を刺して、女子刑務所に送

られた松島ナミ。愛憎つずまく女囚の城は？

■極限状況下における、女の世界のすさまじ

さ、醜さ、やさしさ、美しさを鋭くえぐった

奇才・篠原とおるの異色長編劇画!!

デザイン 田井ヒロテル  
カバー装画 新井田 孝



# さそり<sup>1</sup>

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DRK  
X  
01



# スリ 1

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# Major Characters

## ***Matsushima Nami***

The owner of a boutique.  
Charged with an absurd crime and incarcerated.



## ***Kida Yuki***

A mute prisoner. She opens her heart to Matsushima and becomes her close friend.  
Then, she gets released on parole...

## ***Sugimi Tsuguo***

Matsushima's boyfriend, and a metropolitan police detective. Matsushima trusts him sincerely, but...



## ***Warden***

The Warden of Y Prison in Y Prefecture.

## ***Mr. Hayashi***

The guard in charge of Cell #2,  
where Matsushima is being held.



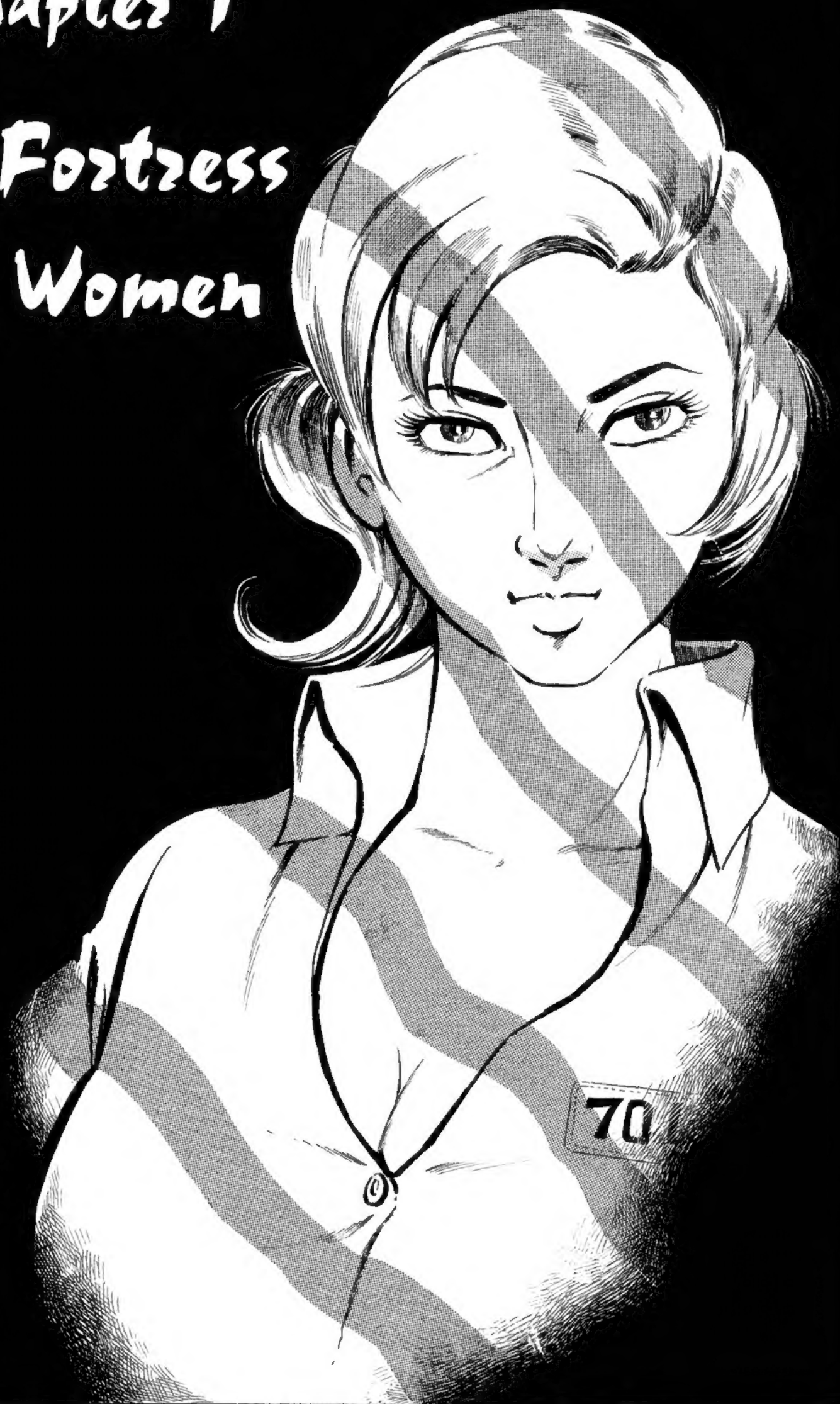
## ***Cell Boss***

The cell boss of Cell #2,  
where Matsushima is first imprisoned.



# Chapter 1

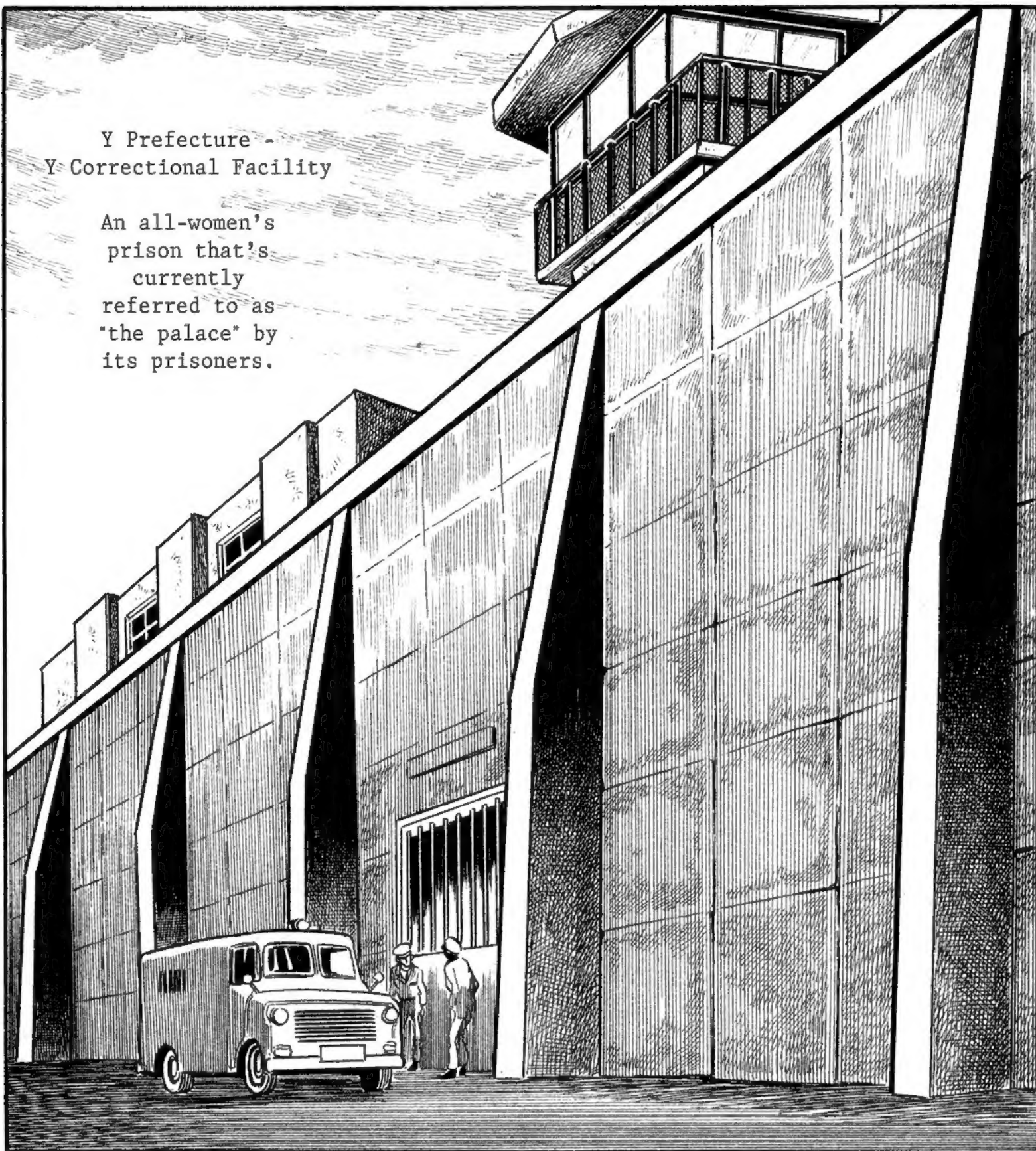
## A Fortress of Women



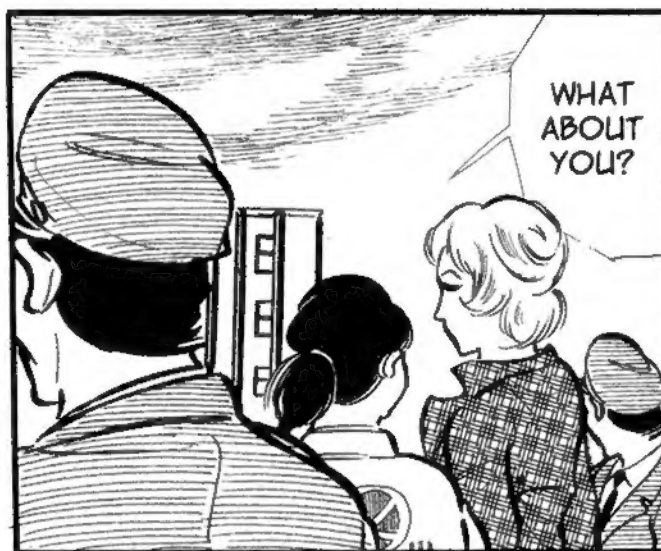
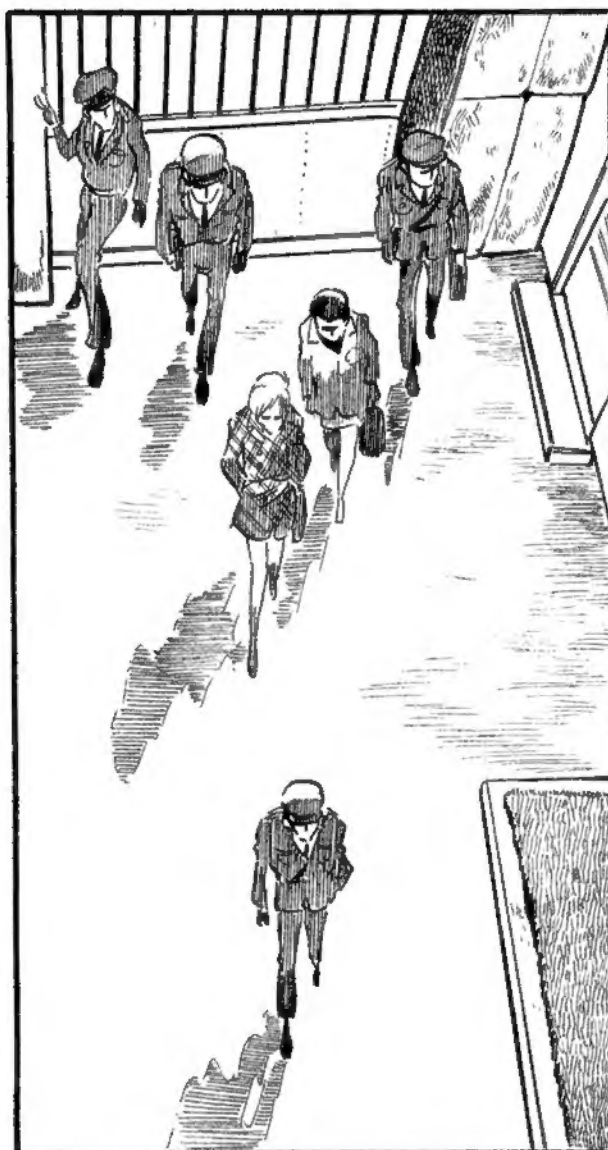
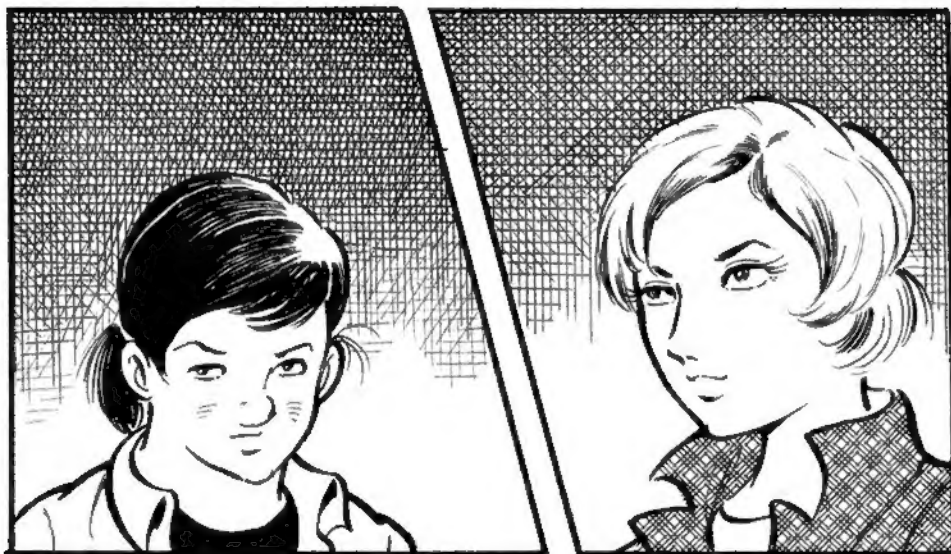


Y Prefecture -  
Y Correctional Facility

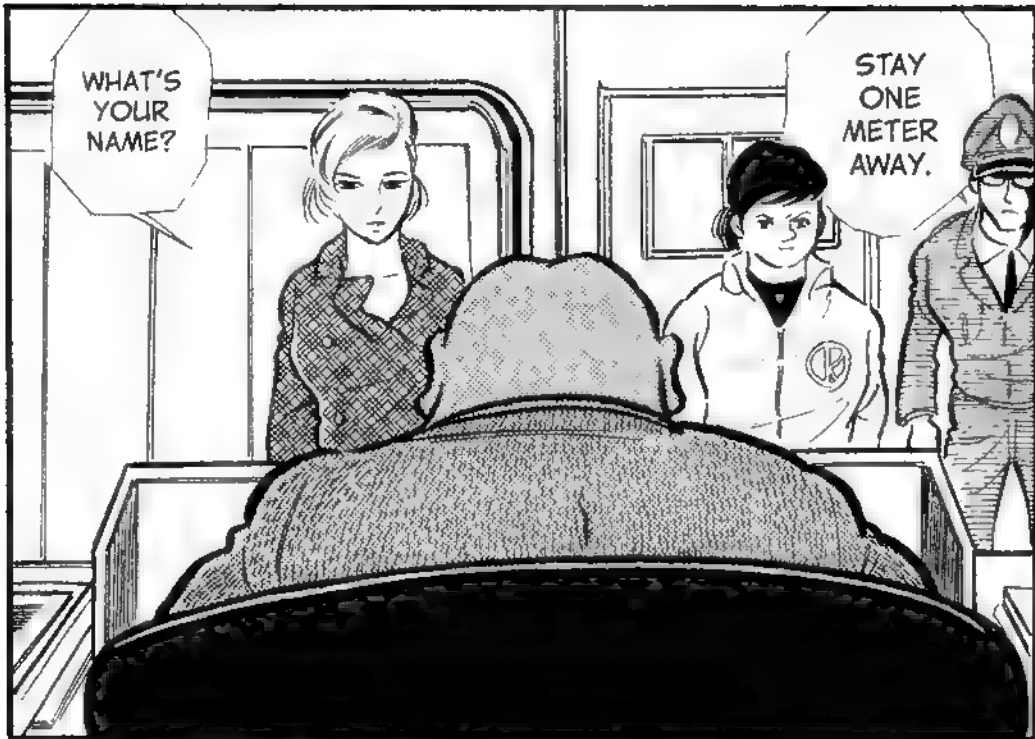
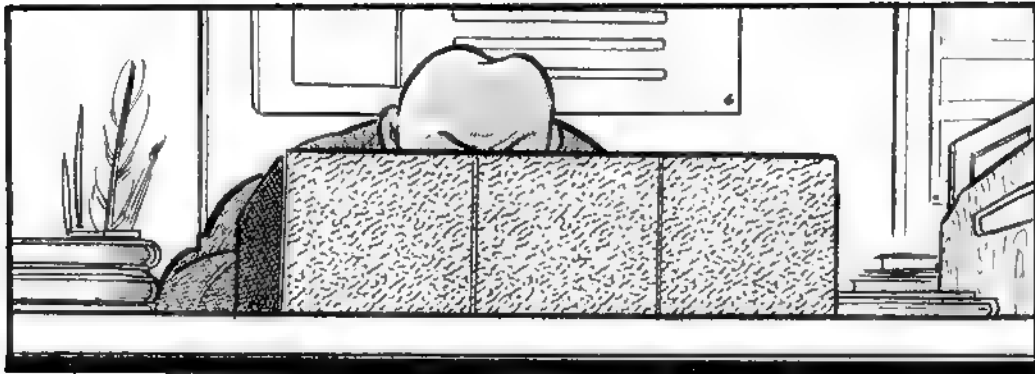
An all-women's  
prison that's  
currently  
referred to as  
"the palace" by  
its prisoners.



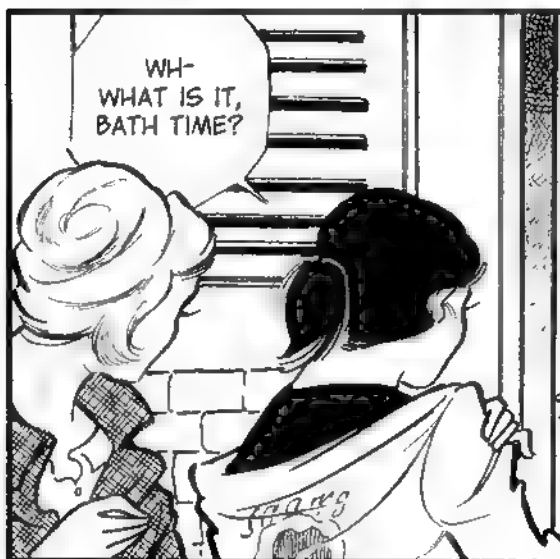






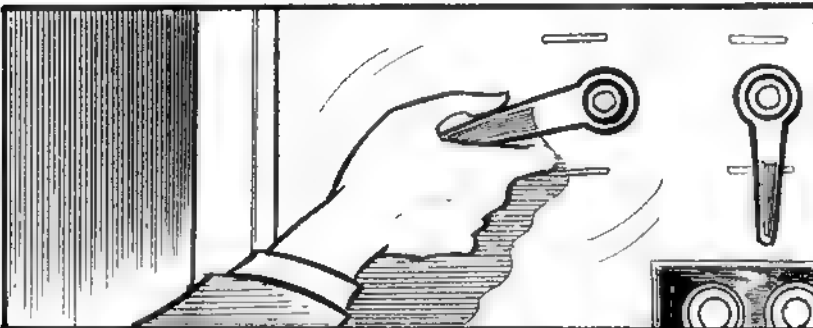




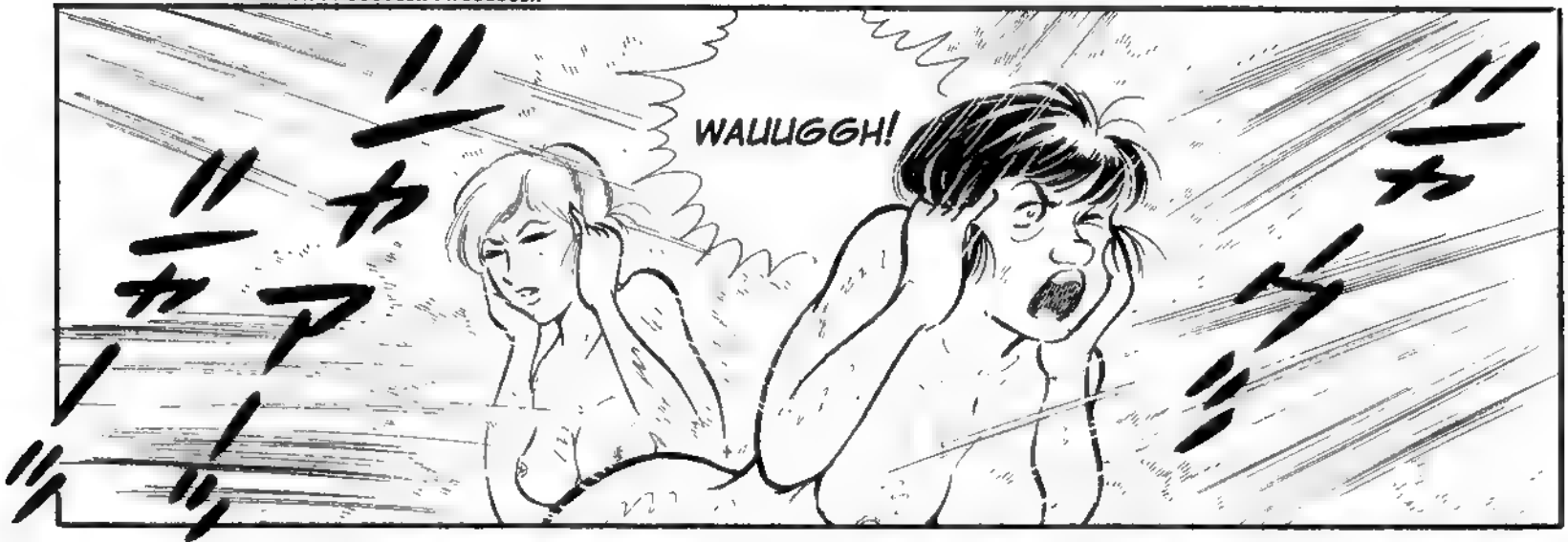




SFX: Slam



SFX: Fwoooooosh Fwoooooosh Fwoooooosh







DISINFECTING...



SFX: Fssssh



SFX: Gwoooooosh...



701...



BE SURE TO TAKE GOOD CARE OF YOUR CLOTHES AND UNDERWEAR. THE SAME GOES FOR ALL OTHER EQUIPMENT YOU USE.

THESE ID NUMBERS WILL BE YOUR NEW NAMES IN HERE.



NOW, WE'LL HAND YOU OFF TO YOUR SUPERVISOR.

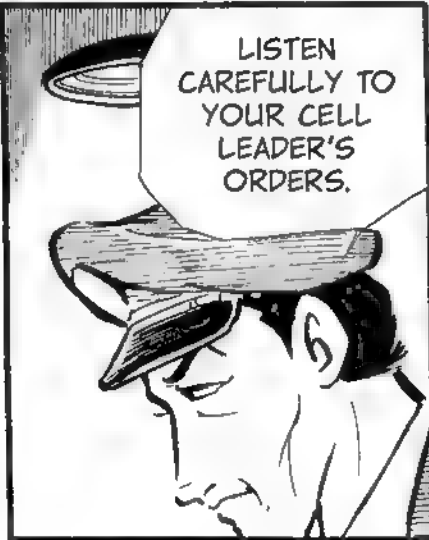








SFX: Whistle



SFX: Click







HOW ABOUT INTRODUCING YOURSELVES?



HEHE HEHE HEH...

SFX: Wham



DON'T YOU HAVE ANY IDEA WHERE YOU ARE!?

QUIT FUCKING AROUND!

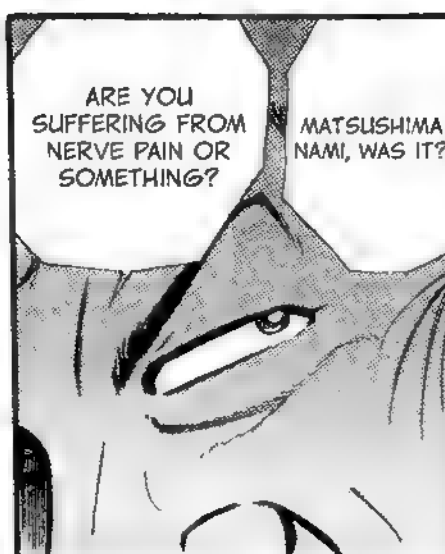
OWWW!



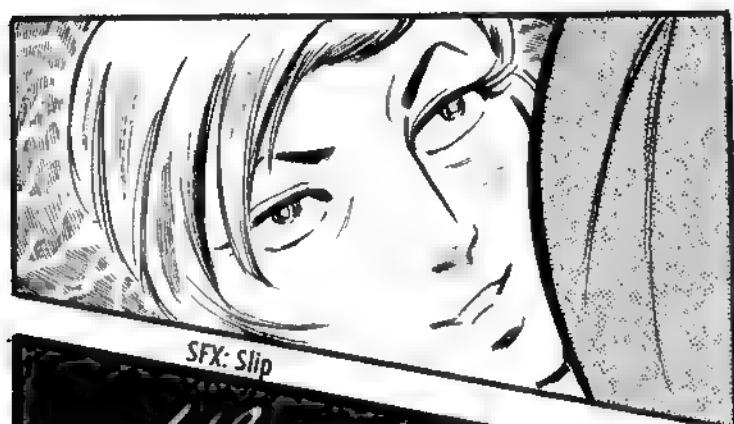
I'M COMPLETELY NEW HERE...

U-UM, I'M FUKUSHIMA... UMM, TATSUKO. I, UH,





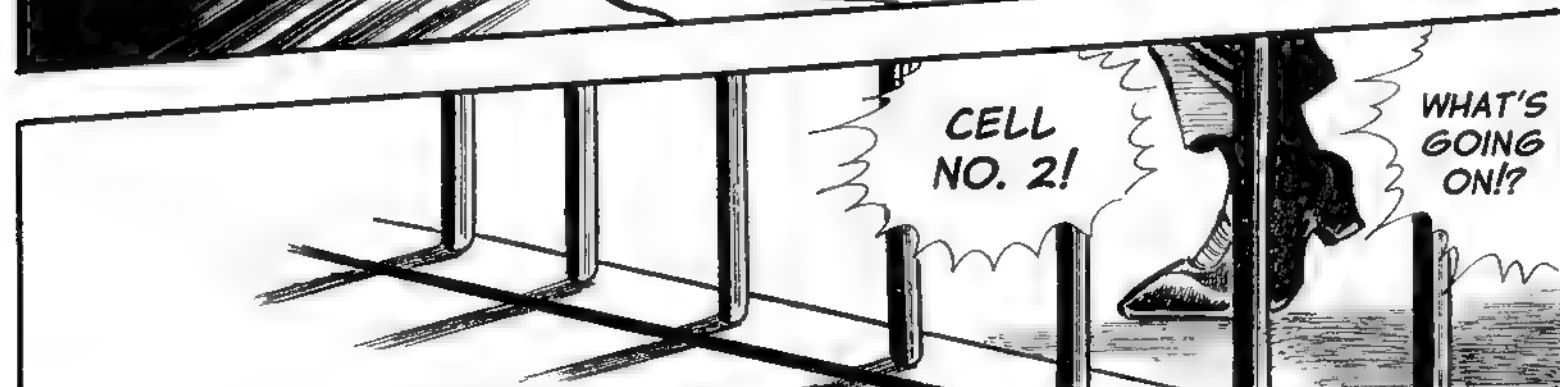




SFX: Slip



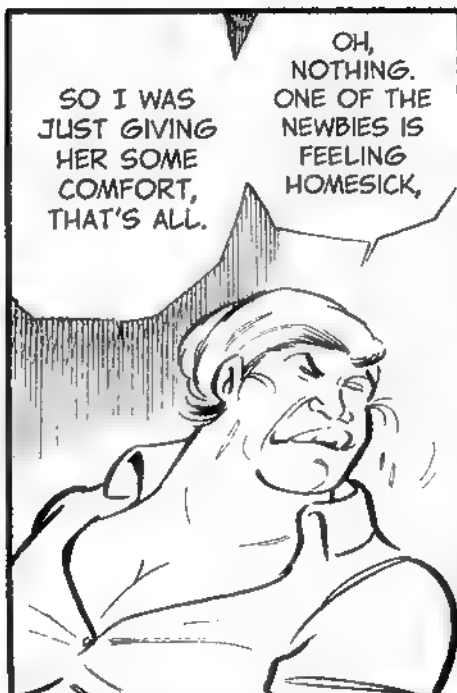
H-HOW  
DARE YOU!?



CELL  
NO. 2!

WHAT'S  
GOING  
ON!?





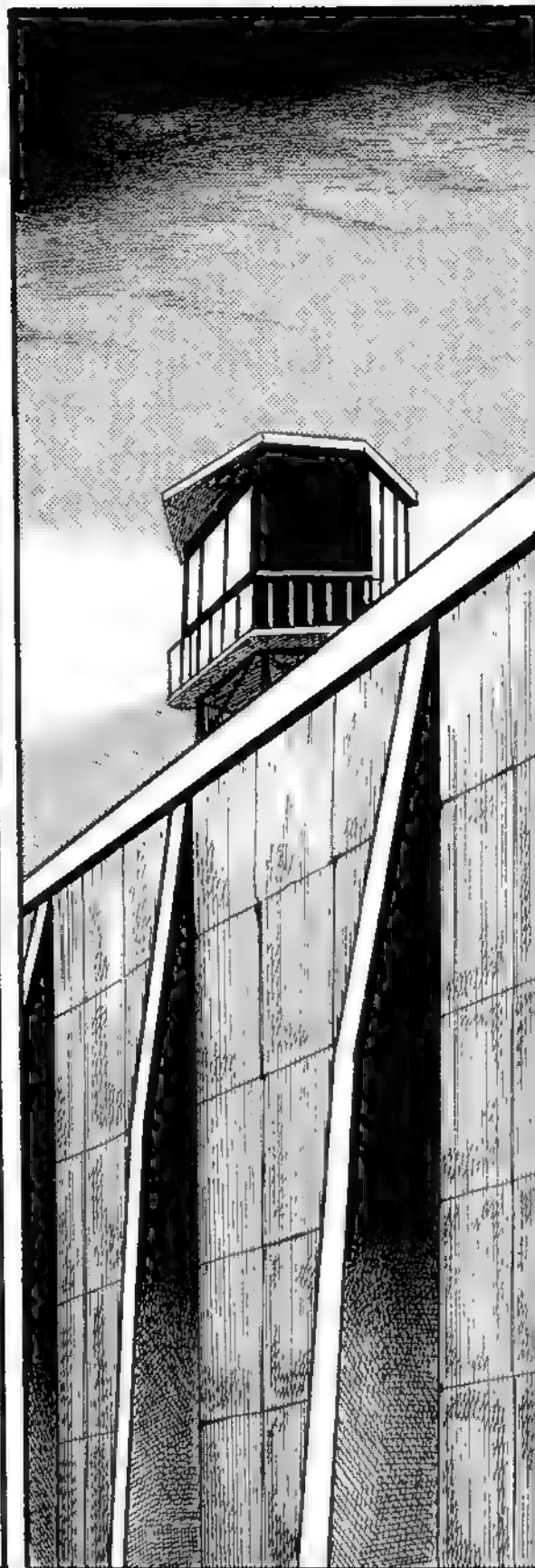
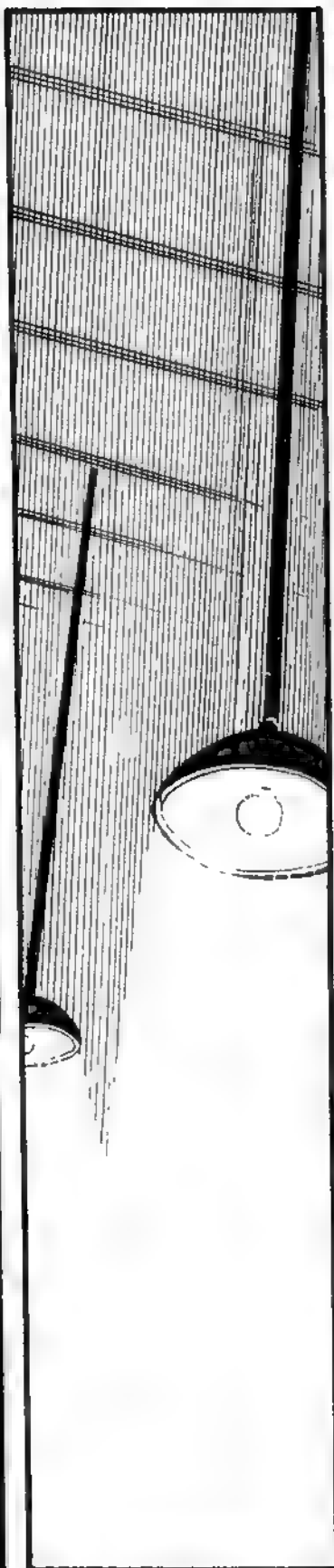
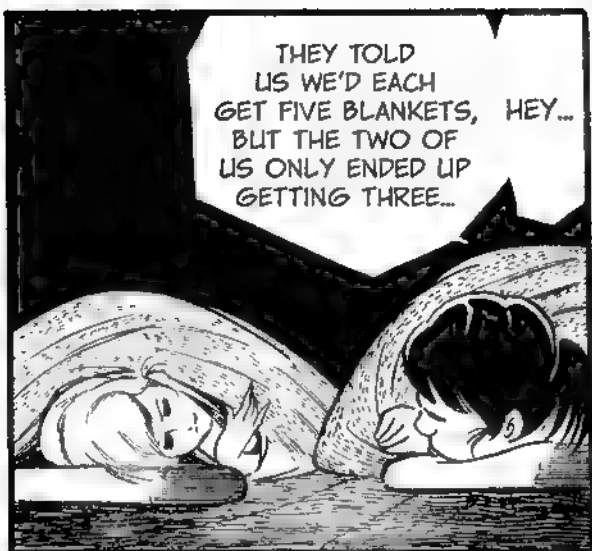
SFX: Yank



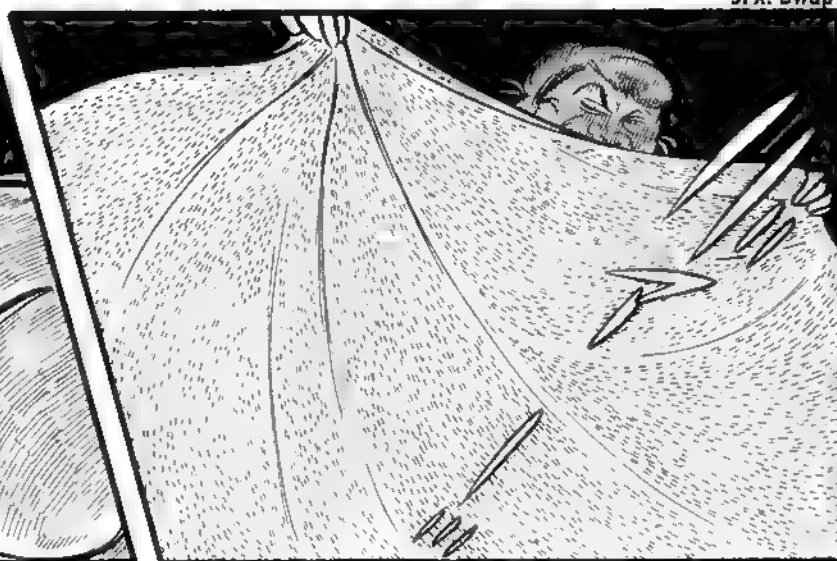
SFX: Spit



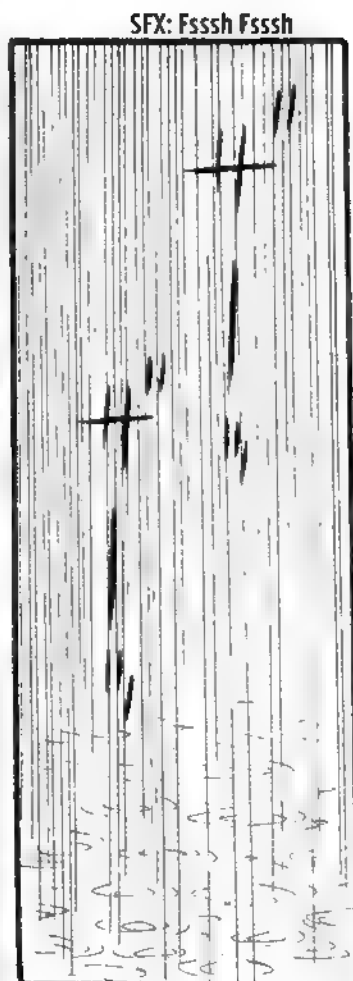
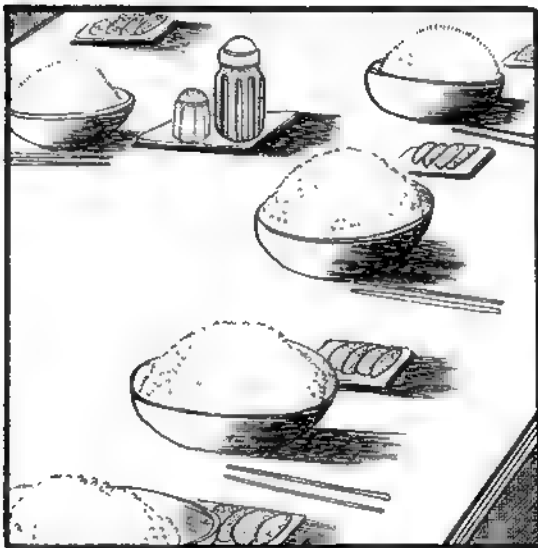
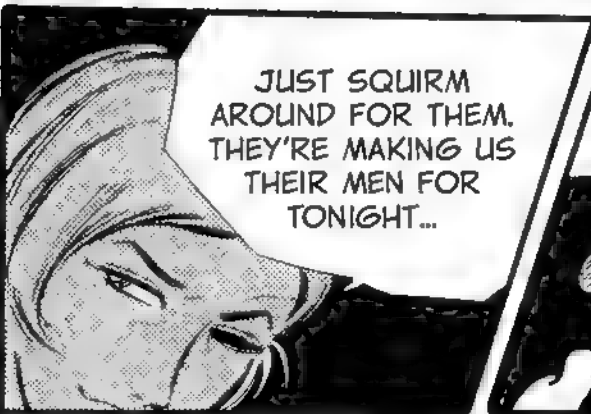




SFX: Bwap

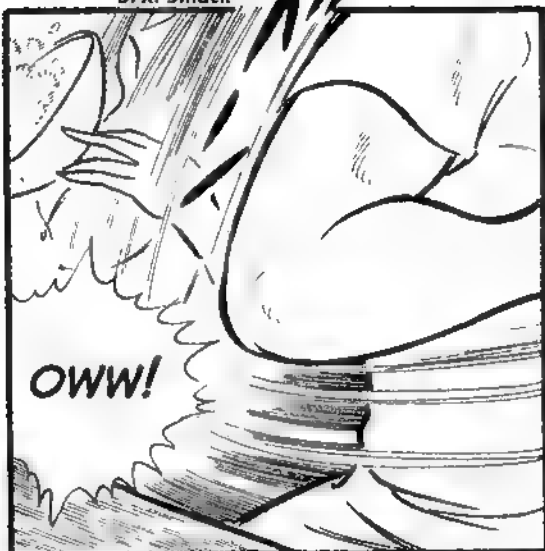








SFX: Smack



OWW!



SFX: Clunk



SO SHE  
THREW  
THE BOWL  
ON THE  
GROUND.

OH, SHE  
JUST SAID  
THERE'S  
NO WAY  
SHE COULD  
EAT THIS  
PIG SLOP.

WHAT'S  
WRONG?



SFX: Wahaha Hahaha...



OH, DON'T WORRY.  
IN TIME, SHE'LL BE  
CRAWLING AROUND  
THE TOILET  
LOOKING FOR  
EXTRA CRUMBS!

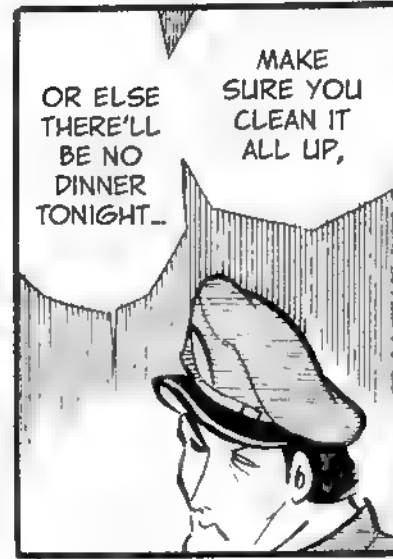


PIG  
SLOP?

SFX: Stamp



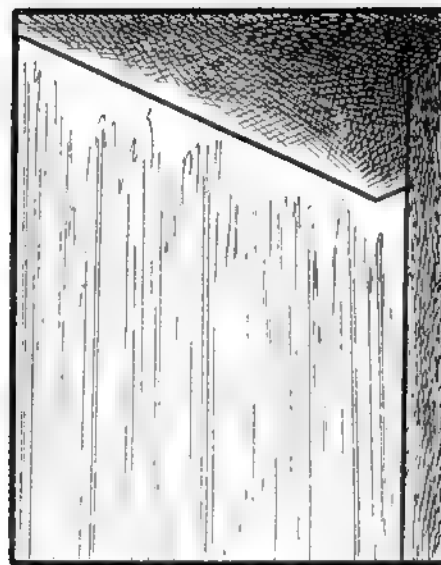
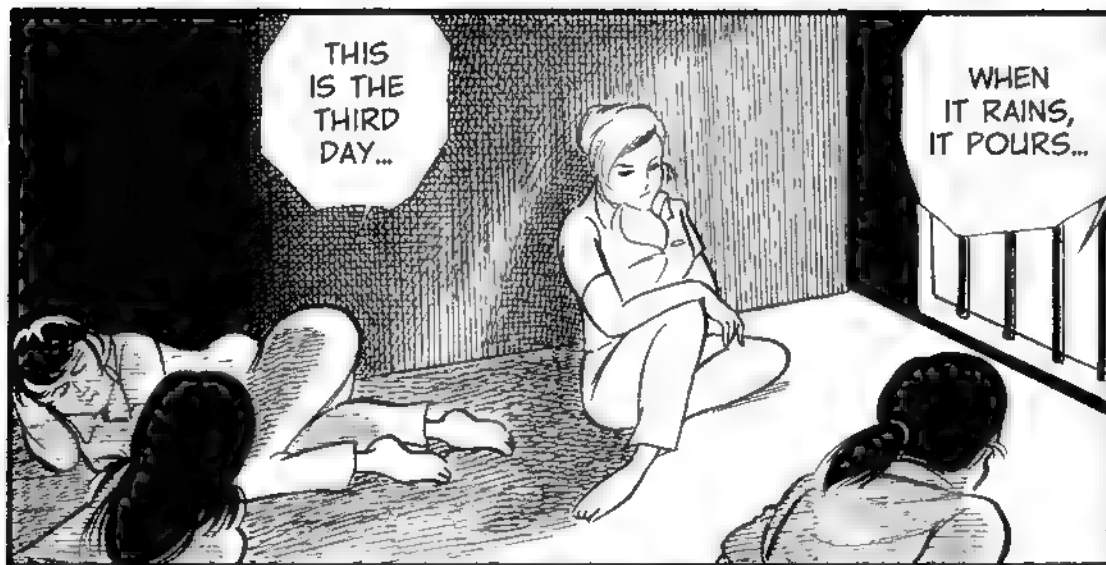
HEHE  
HEH...

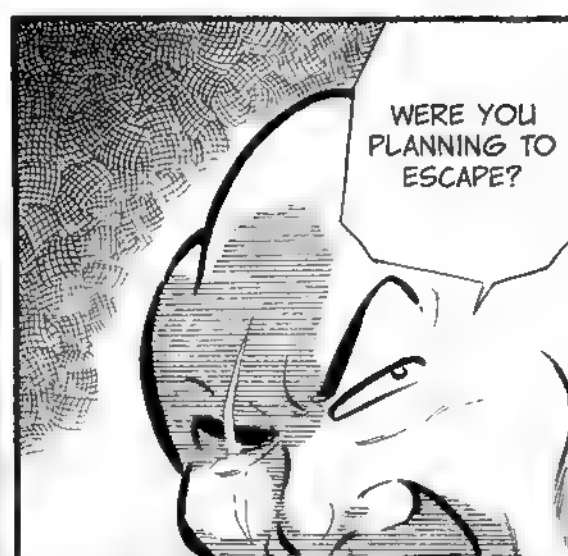
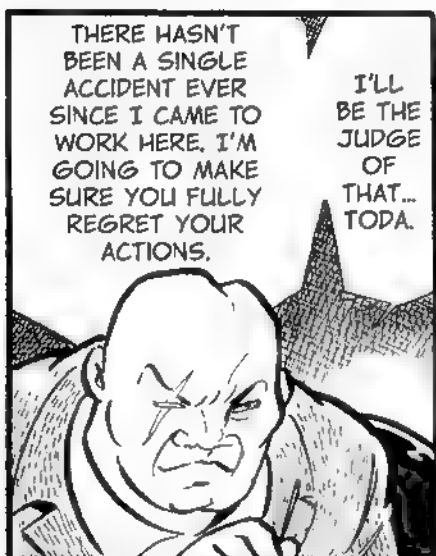
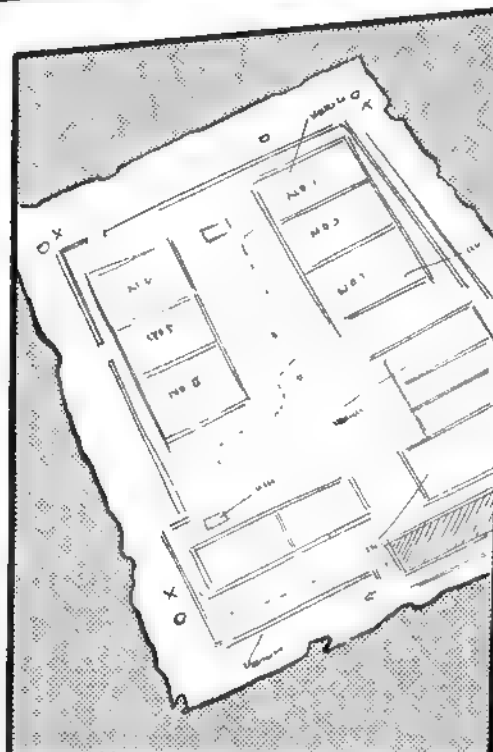


OR ELSE  
THERE'LL  
BE NO  
DINNER  
TONIGHT...

MAKE  
SURE YOU  
CLEAN IT  
ALL UP,











URRGH...

G-GODDAMMIT!  
WH-WHO... WHO  
COULD HAVE  
PLANTED THAT  
ON ME...

G-GOD  
DAMMIT!

SFX: Clink



INVESTIGATE  
ALL YOU LIKE!  
I DON'T EVEN  
HAVE A SINGLE  
PENCIL!

I'M  
TELLING  
THE TRUTH!  
IT WASN'T  
MINE!

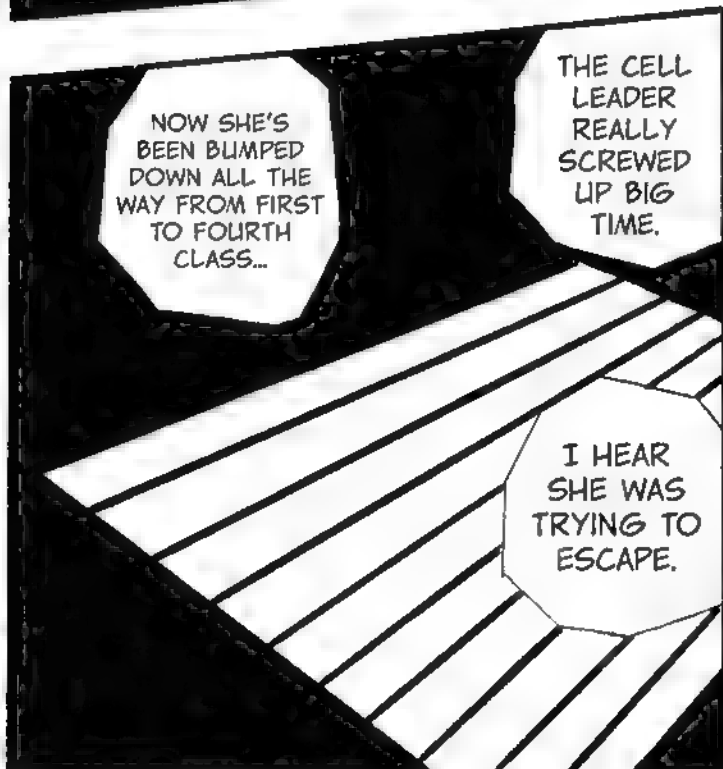


I... I DON'T  
EVEN OWN A  
SINGLE PENCIL,  
G-GODDAMMIT!

THAT ONE-EYED  
SON OF A BITCH...  
H-HE NEEDS TO  
DO A PROPER  
INVESTIGATION...

WH-WHO  
FRAMED  
ME?

WHO  
DID IT!?



NOW SHE'S  
BEEN BUMPED  
DOWN ALL THE  
WAY FROM FIRST  
TO FOURTH  
CLASS...

THE CELL  
LEADER  
REALLY  
SCREWED  
UP BIG  
TIME.

I HEAR  
SHE WAS  
TRYING TO  
ESCAPE.



SFX: Fsssh Fsssh

...  
KUHEHEHE  
HEHEHEH...

TALK  
ABOUT A  
CRUEL JOKE.  
HEHEHEHEH...

SHE WAS AS  
TOUGH AS A  
WRESTLER, AND  
NOW SHE'S  
SHUT UP IN  
SOLITARY.

I DON'T GET IT...  
SINCE SHE BECAME  
THE CELL LEADER,  
THEY WERE EVEN  
TALKING ABOUT  
RELEASING HER  
NEXT YEAR...

GOOD  
DEEDS  
ON HER  
RECORD,  
THE POOR  
WRETCH.

IT'LL  
PROBABLY  
TAKE HER  
ANOTHER  
FOUR  
OR FIVE  
YEARS TO  
RACK UP  
ENOUGH



SFX: Zzzzz



SFX: Rattle...

SFX: Rattle...

SFX: Rattle...

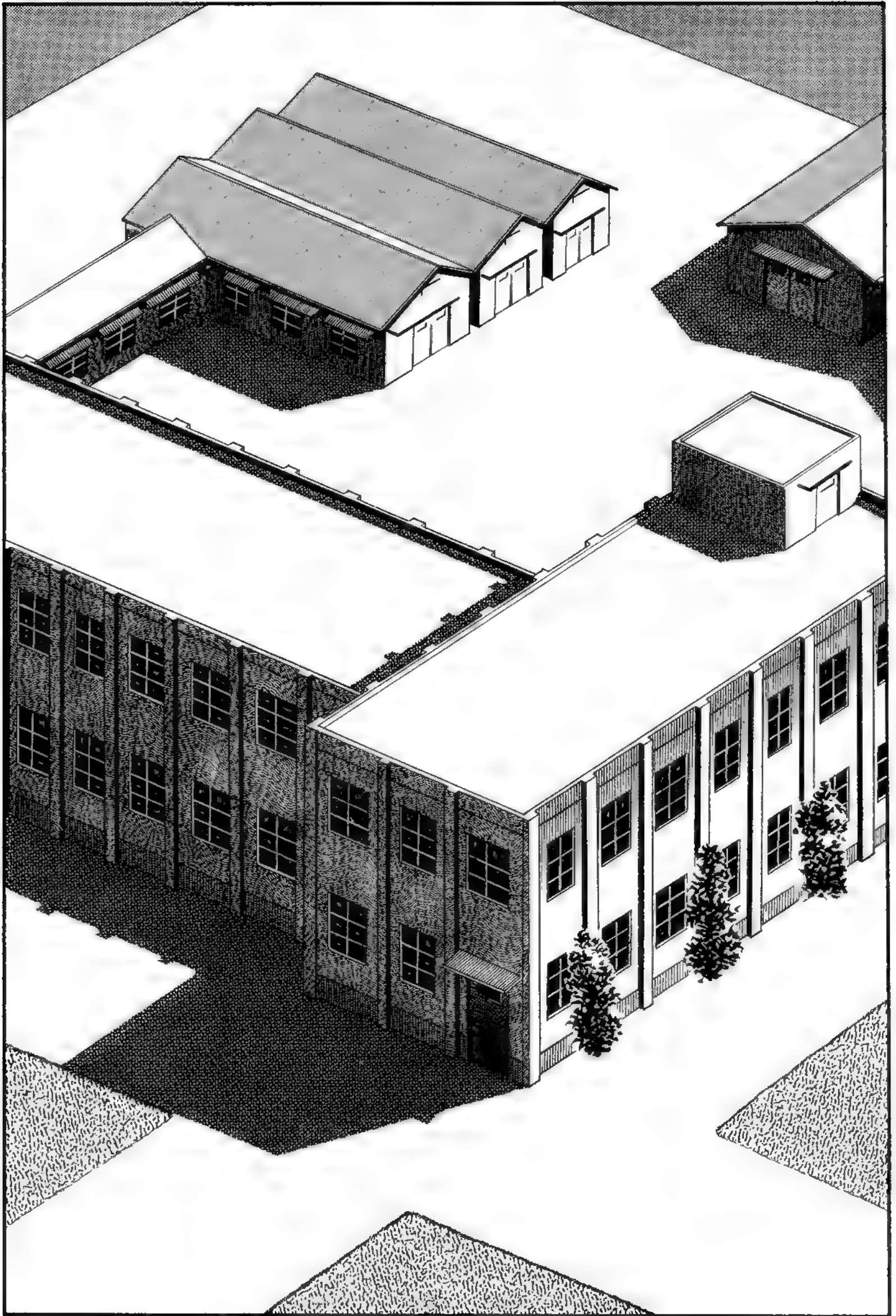




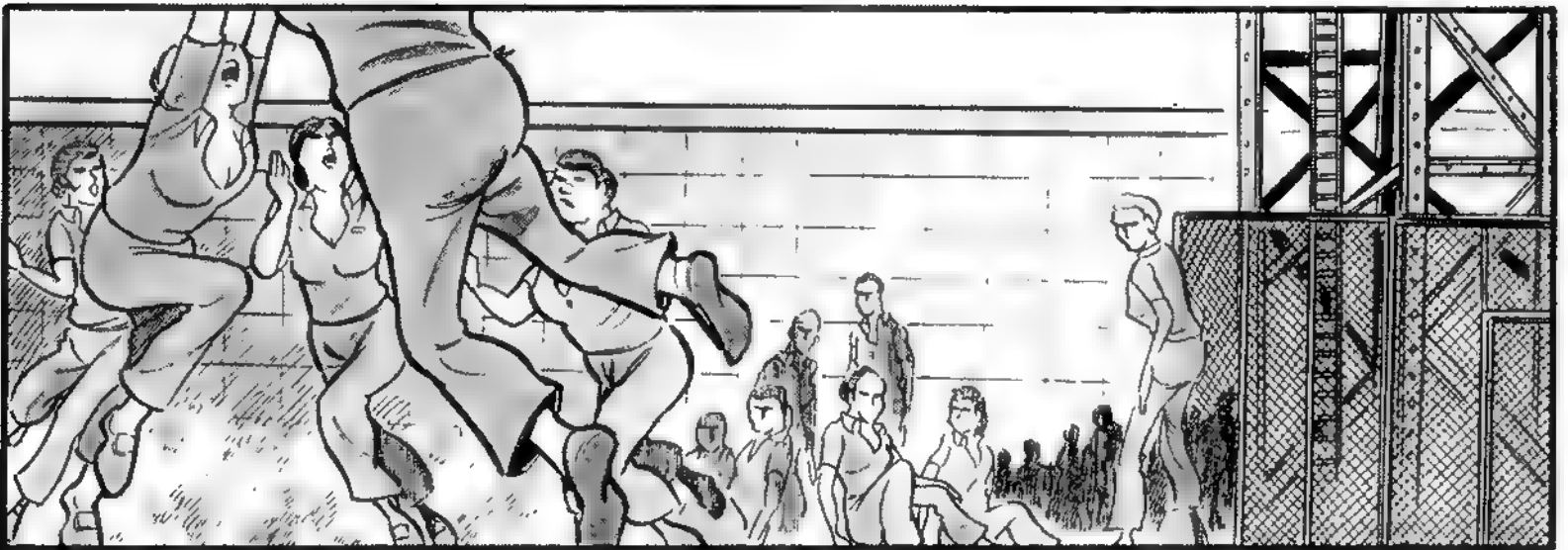
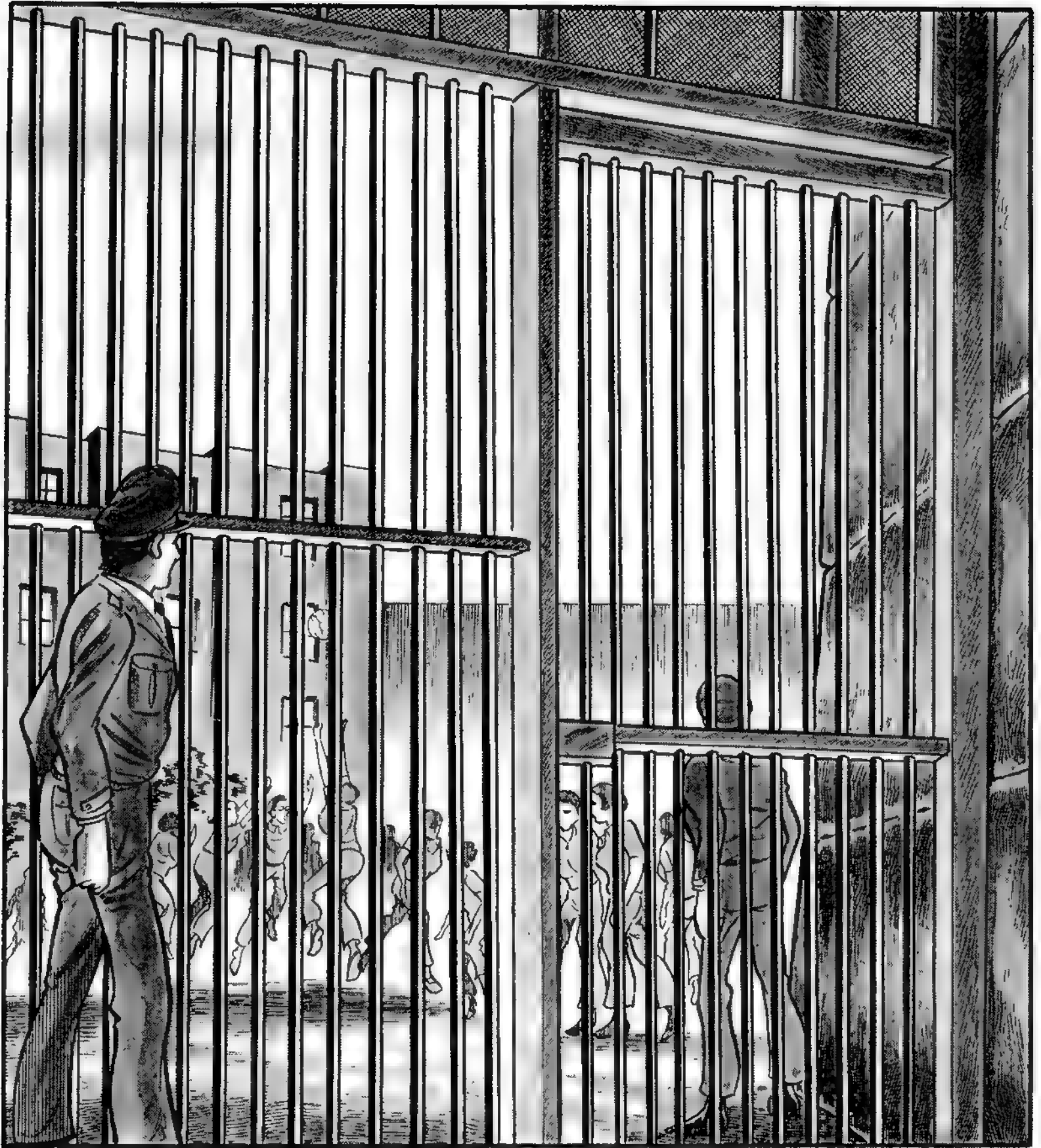


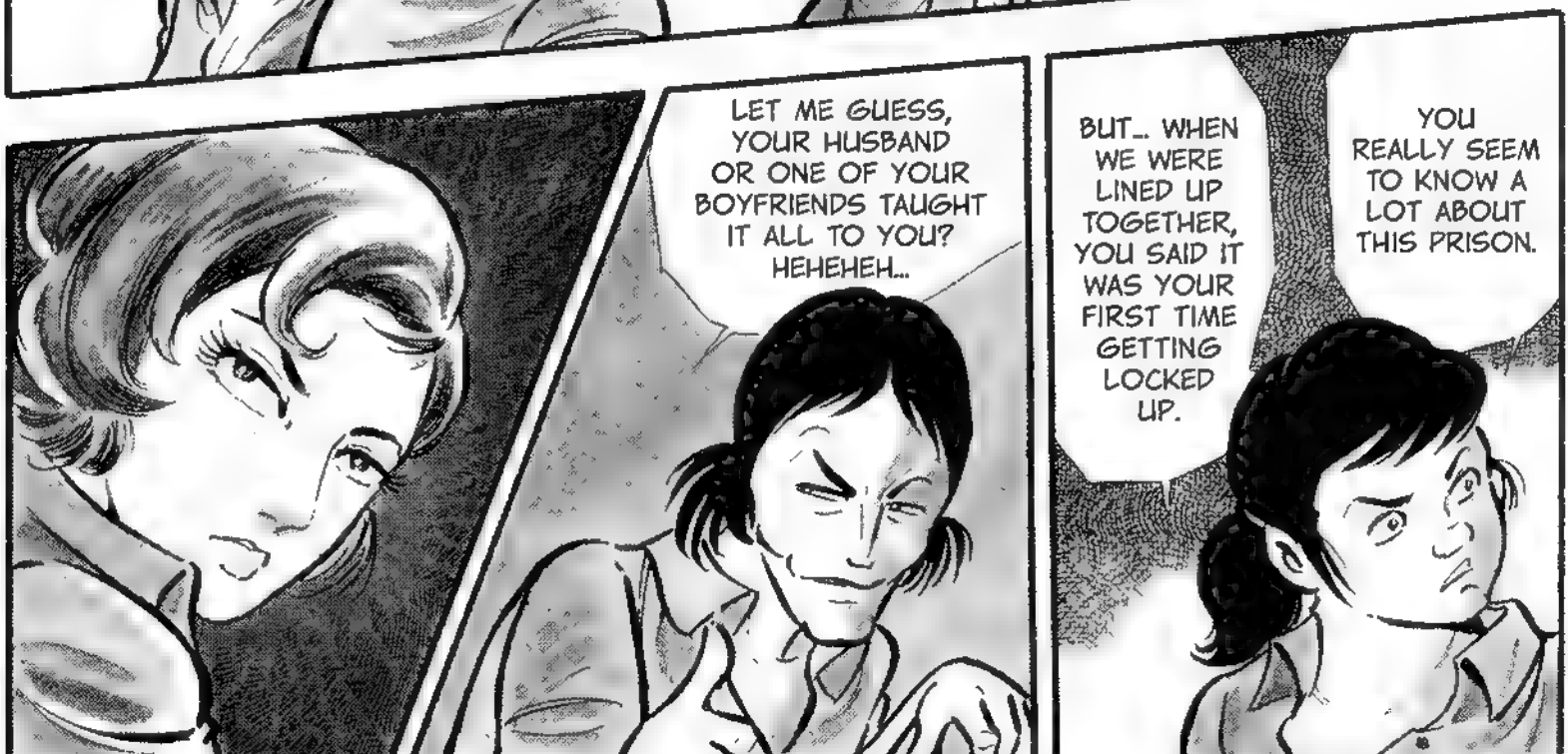
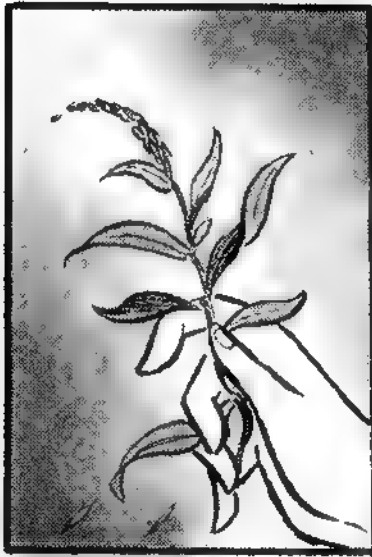
## Chapter 2

### A Sweet Trap













SFX: Dash







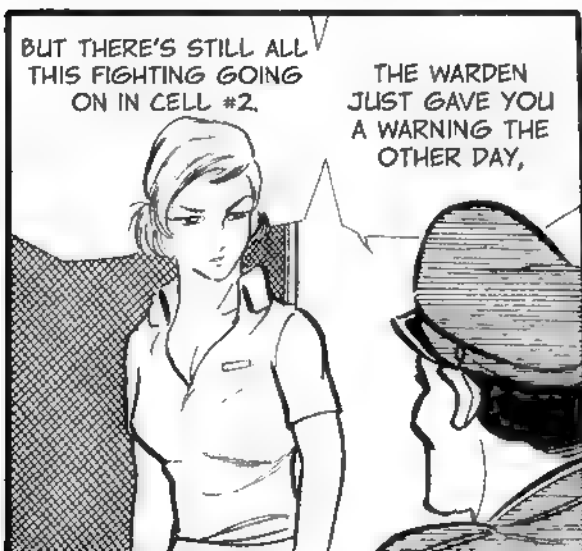


HEH...  
HEHEHEH...



MASA, YOU  
CAN LEAVE.  
GO BACK TO  
YOUR WORK.

OKAY,



BUT THERE'S STILL ALL  
THIS FIGHTING GOING  
ON IN CELL #2.

THE WARDEN  
JUST GAVE YOU  
A WARNING THE  
OTHER DAY,



MATSUSHIMA...  
YOU REALLY  
WANT TO GO  
INTO SOLITARY  
THAT BADLY,  
HUH?

SO,



YOUR  
CELL HAS BEEN  
EXPERIENCING  
MANY MORE  
FIGHTS AND  
PROBLEMS  
THAN THE  
OTHER ONES...

EVER SINCE  
YOUR CELL  
LEADER GOT  
SENT INTO  
SOLITARY,

ME, AN OFFICER  
WHO'S WORKED  
IN THIS PRISON  
FOR OVER A  
DECADE...

PEOPLE ARE  
EVEN STARTING  
TO SAY THAT  
I'M GETTING  
LAZY WITH MY  
MANAGEMENT.

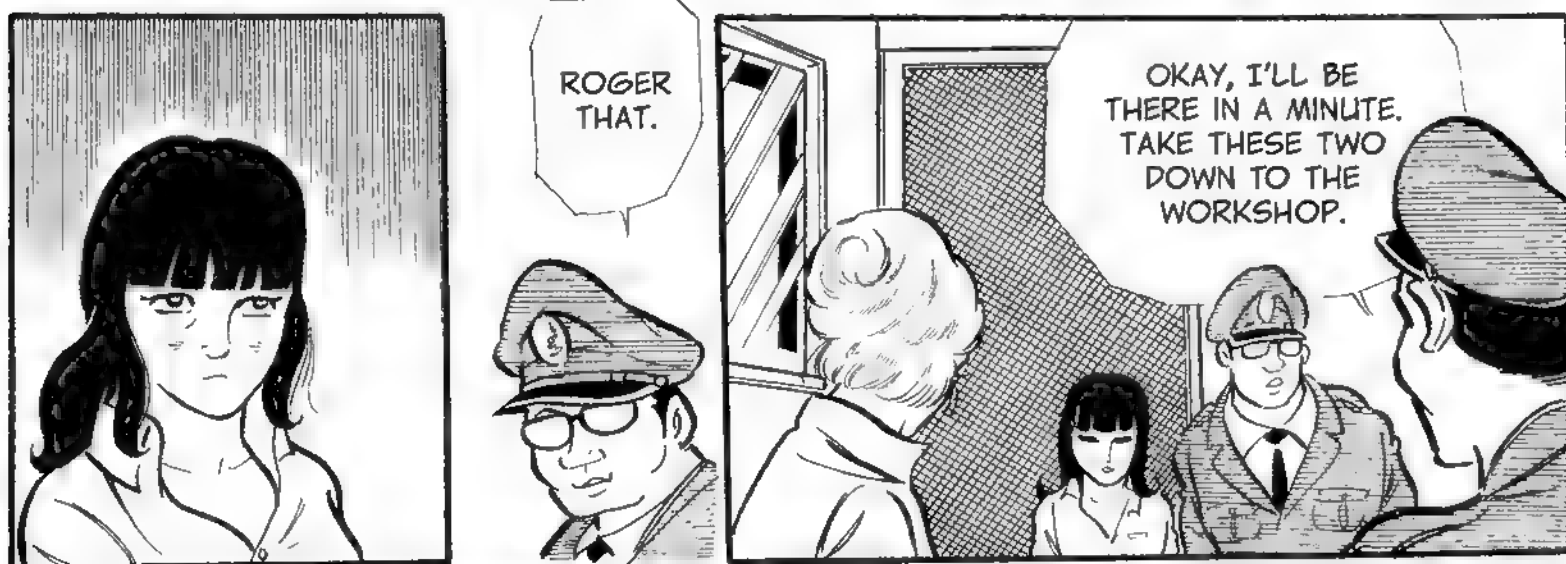


SFX: Rrrrip

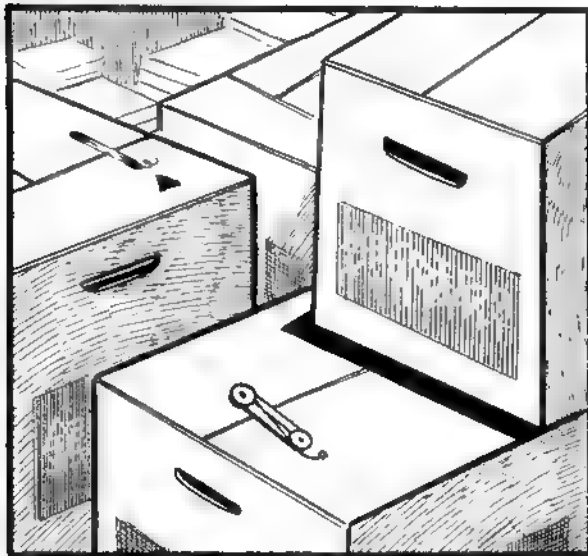
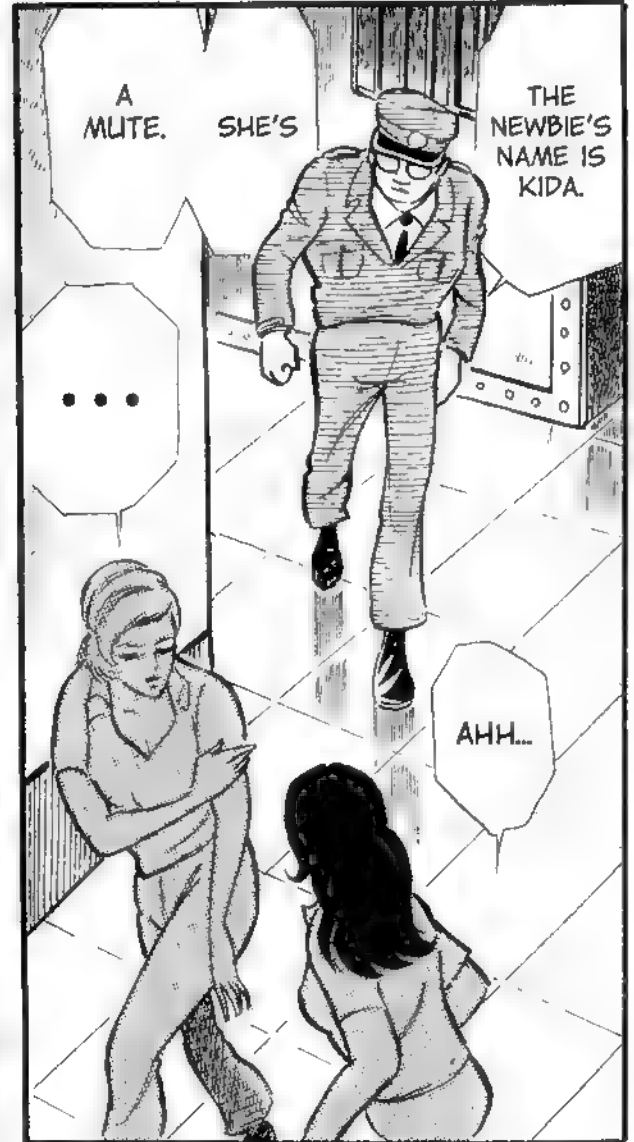


ARE  
YOU  
LISTEN-  
ING TO  
ME!?



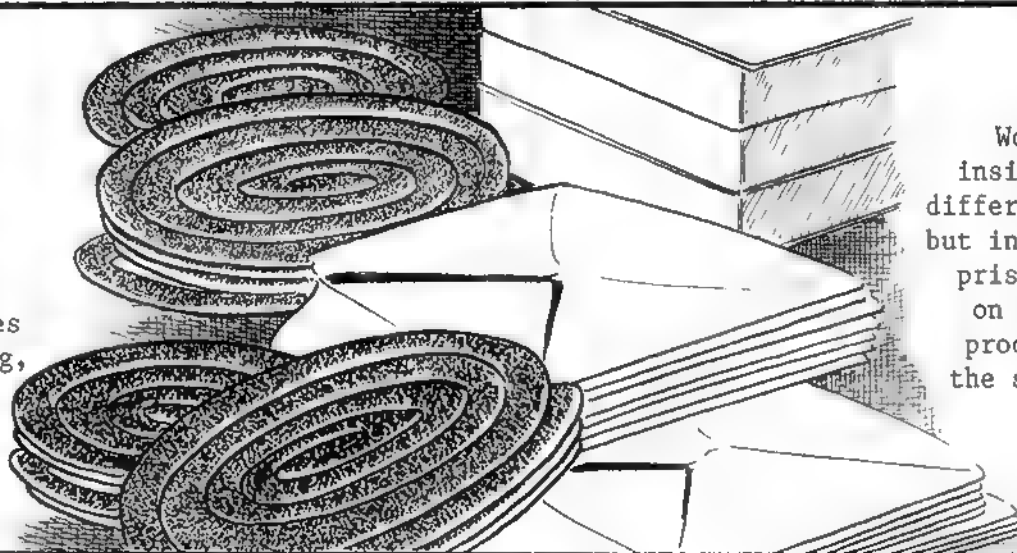






\*Workshop

In Y Correctional Facility, many of the prisoners work on processing and packaging mosquito repelling incense coils, which includes the boxing, packaging, and taping.



Work done inside prisons differs by gender, but in many cases, prisoners work on specialty products from the surrounding areas.



YOU SAID IT.

WE WORK EIGHT WHOLE HOURS, AND ALL THEY EVER GIVE US IS FIFTY OR SIXTY YEN... IT MAKES ME WANT TO CRY.



I NEVER THOUGHT MOSQUITOES WOULD BE TORTURING ME IN PRISON, OF ALL PLACES.

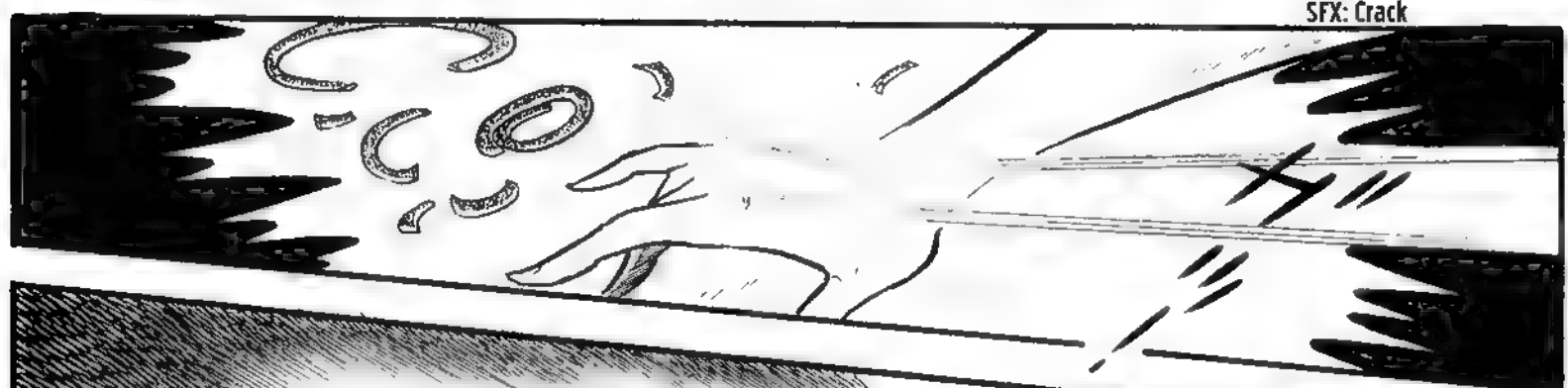
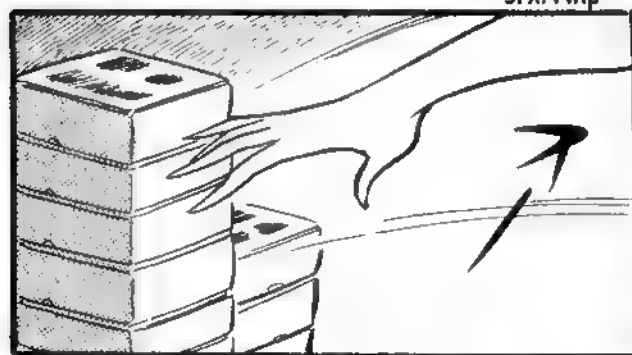
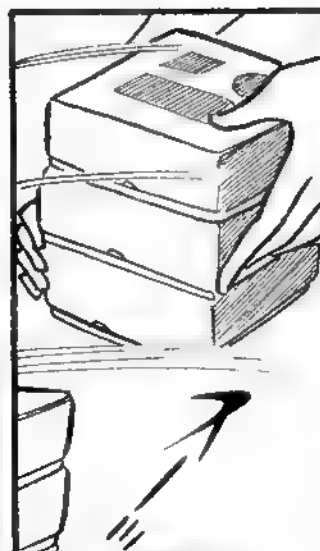
IT'S ALWAYS THE SAME OLD SHIT. HMPH...



I HATE THIS.

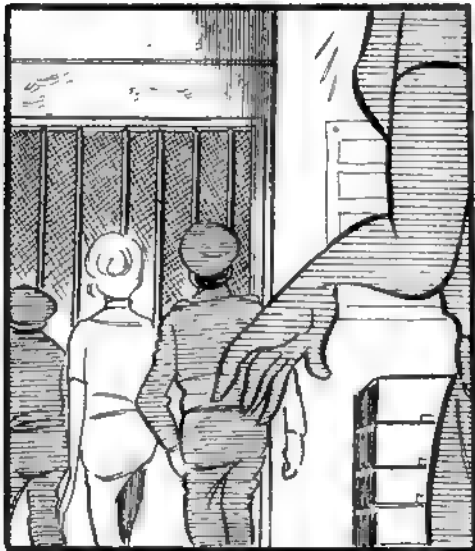
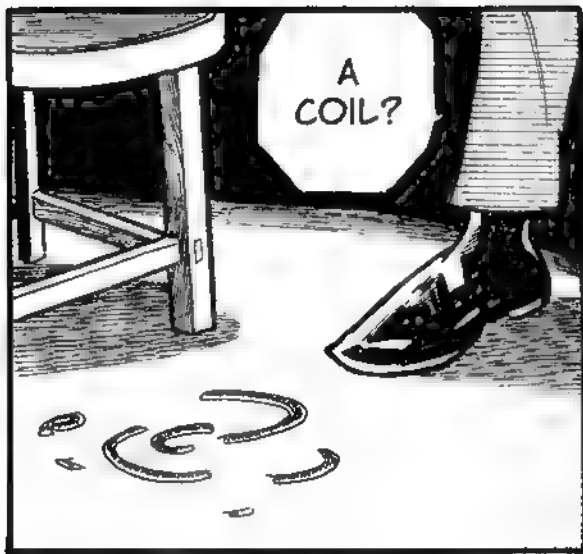
WHEW...

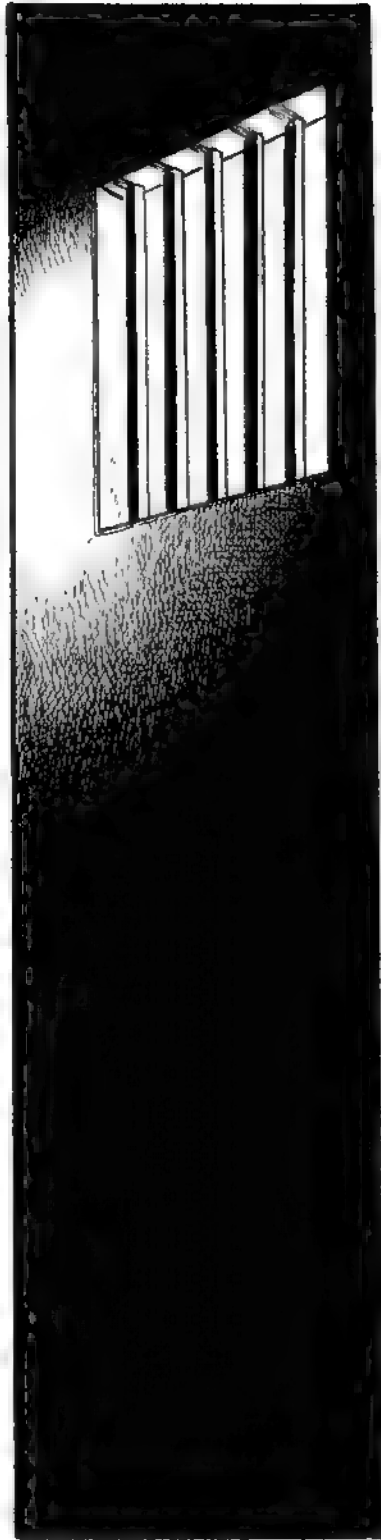
















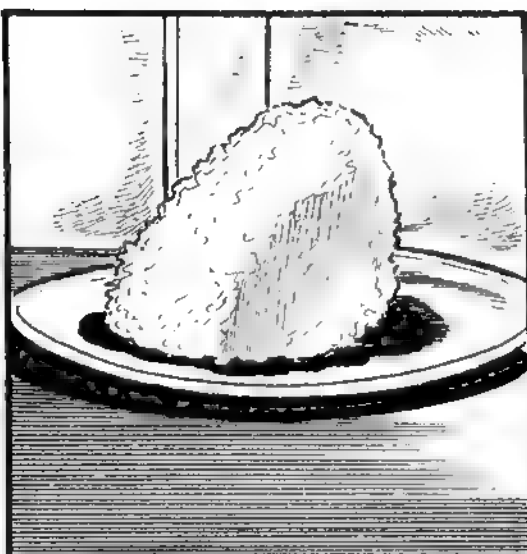
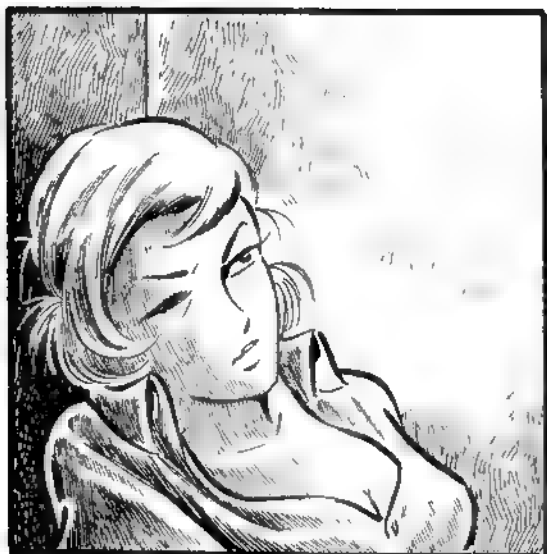
SFX: Shove



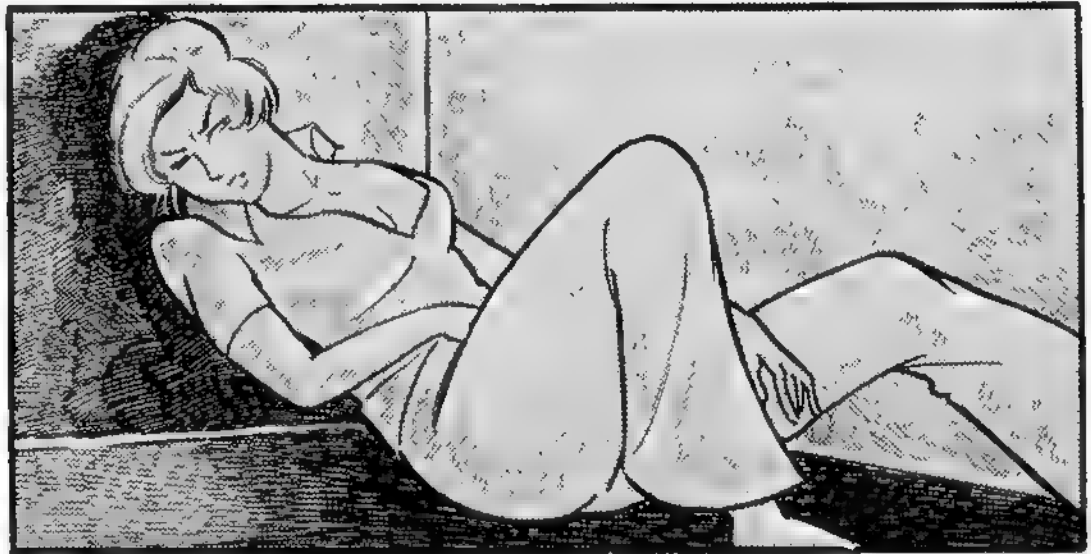
SFX: Hahaha

SFX: Wahahahaha...



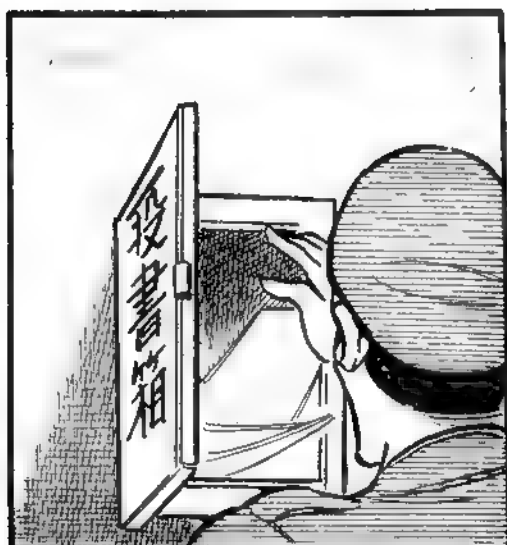




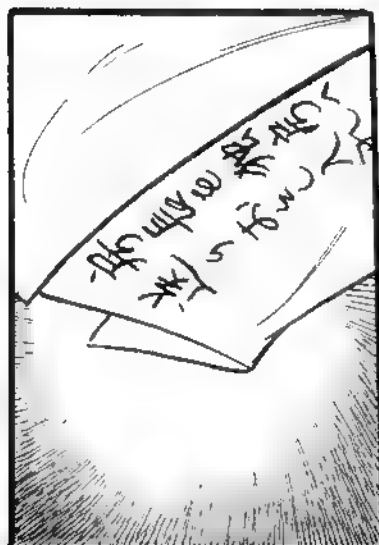




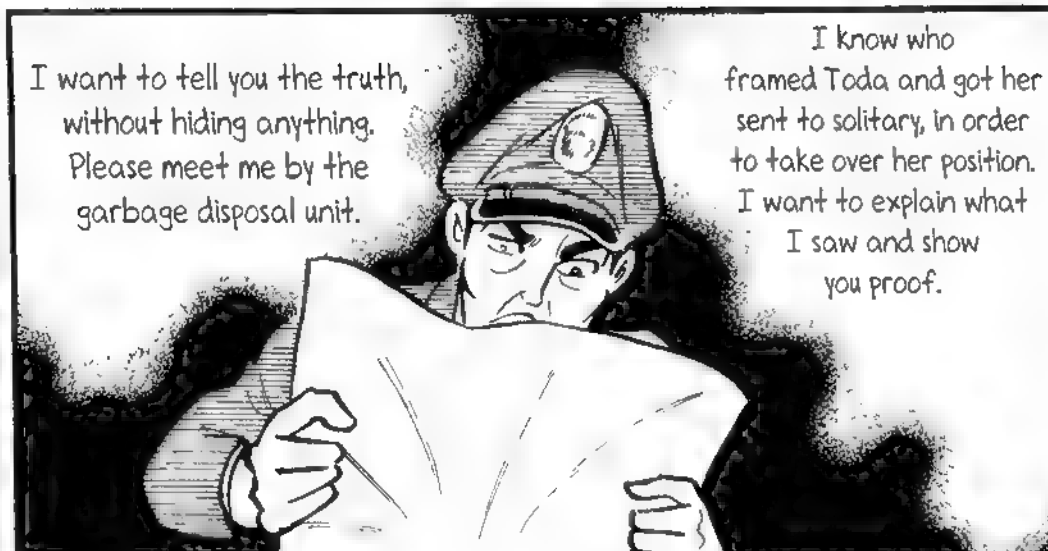
\*Complaints box



SFX: Toss

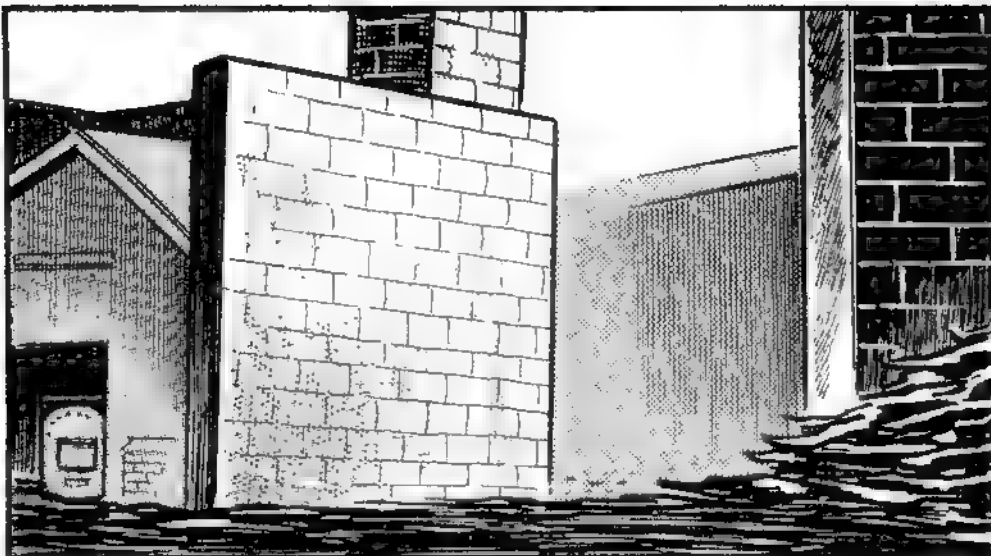


SFX: Dash



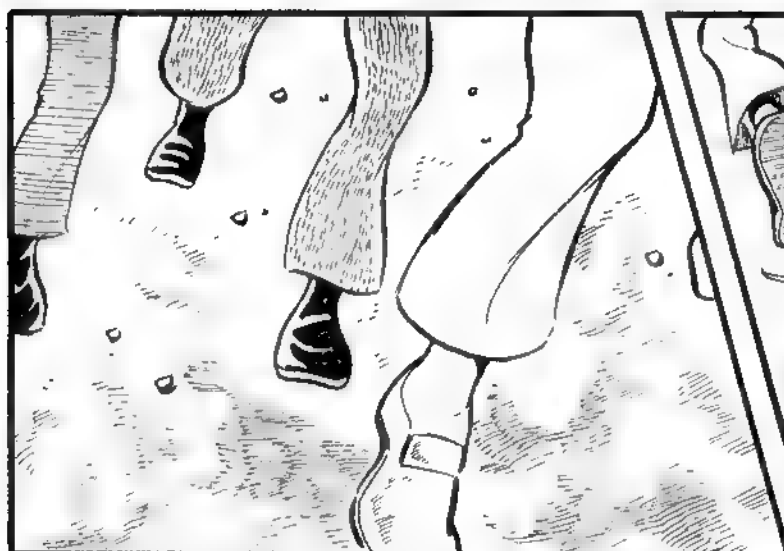


SFX: Dash

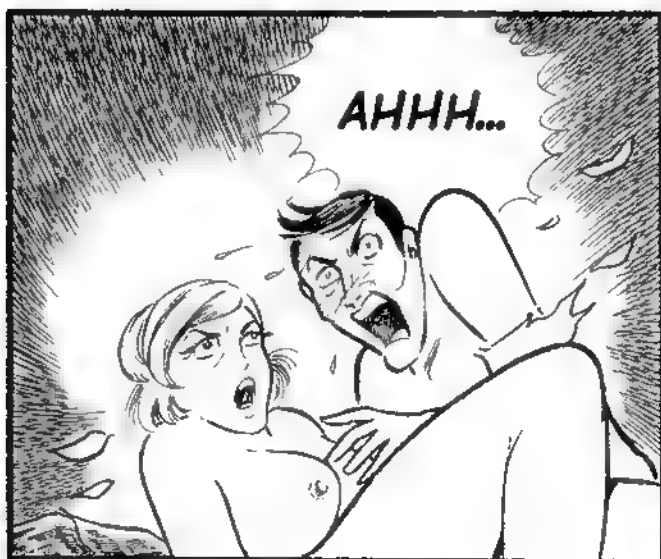


SFX: Dash

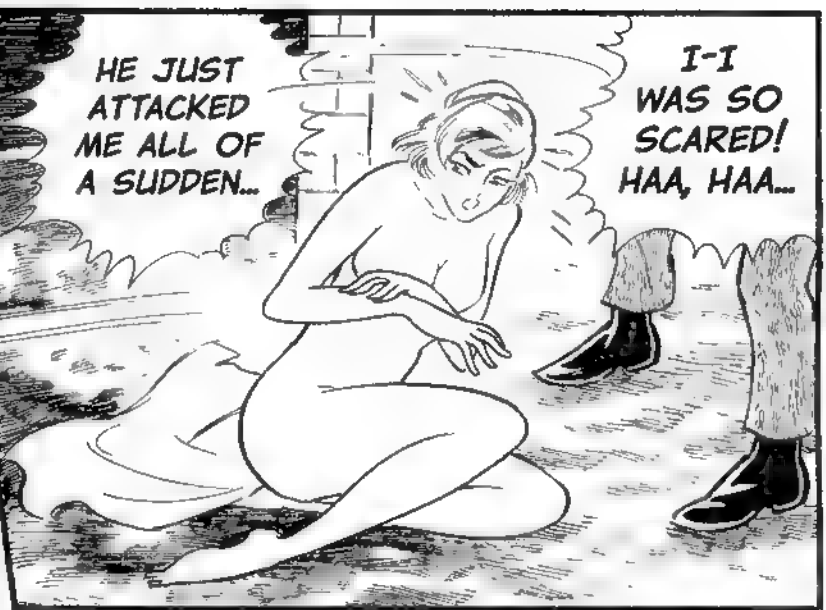
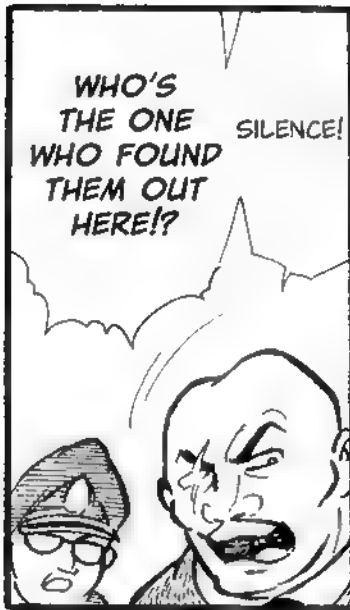




SFX: Dash

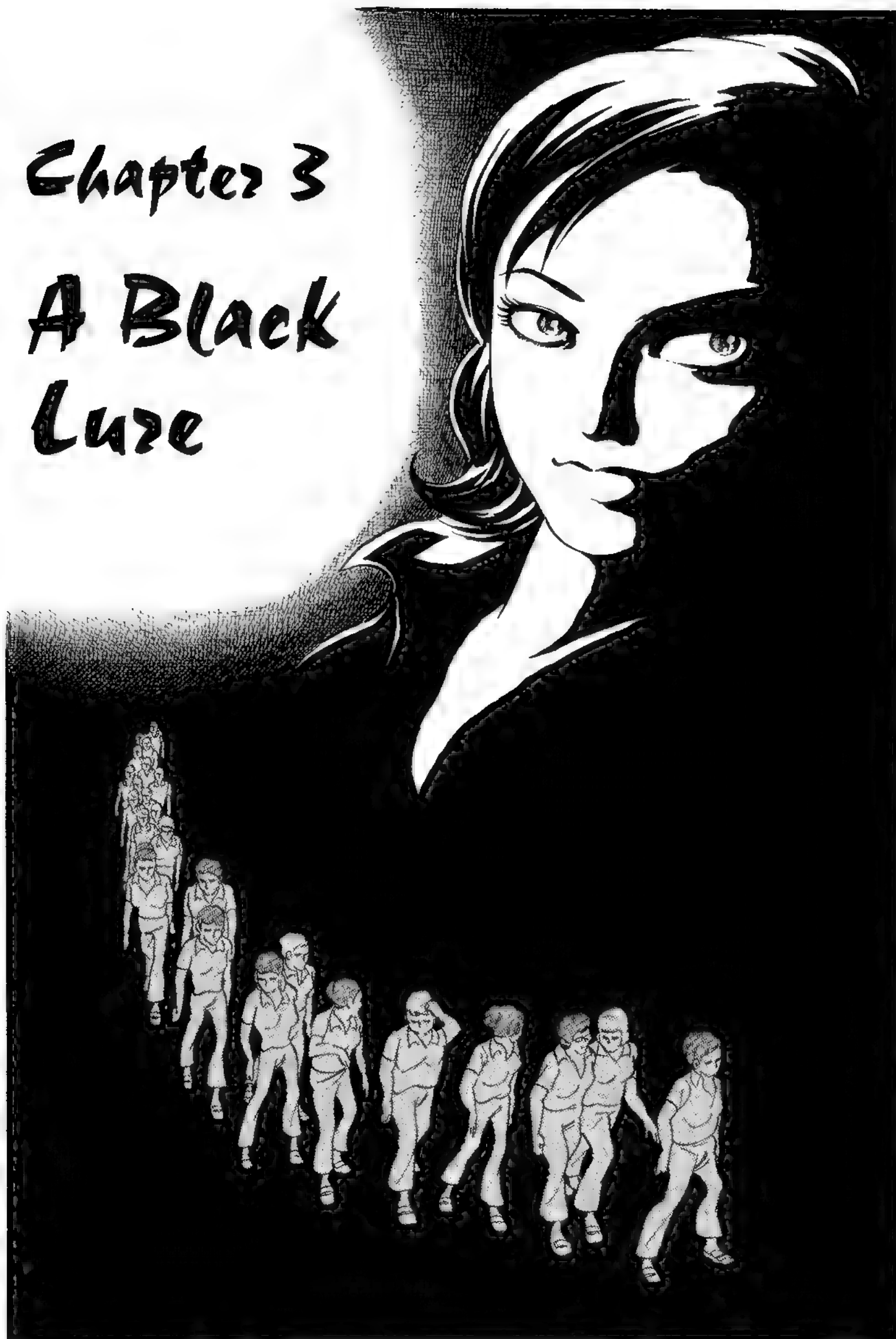




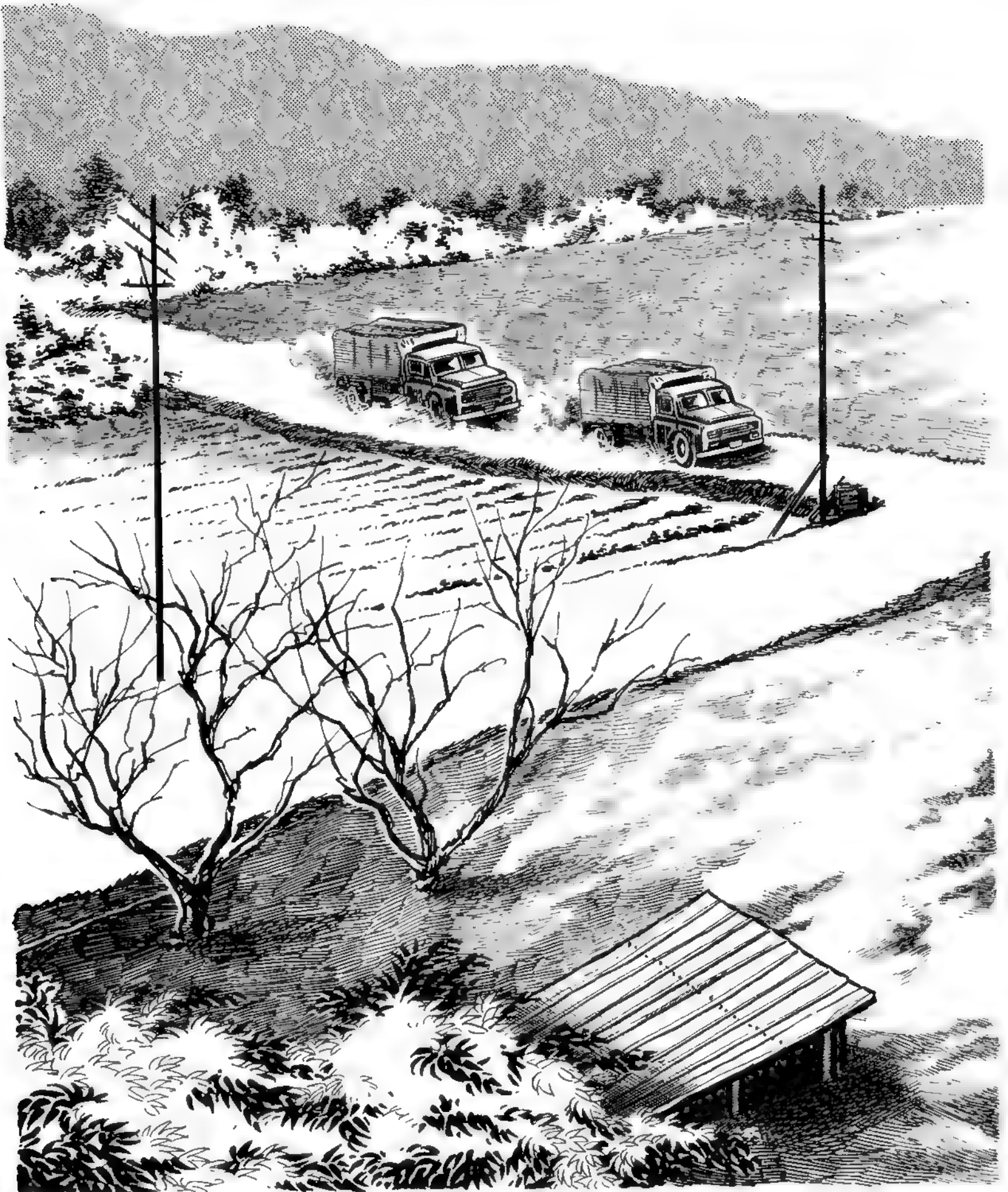


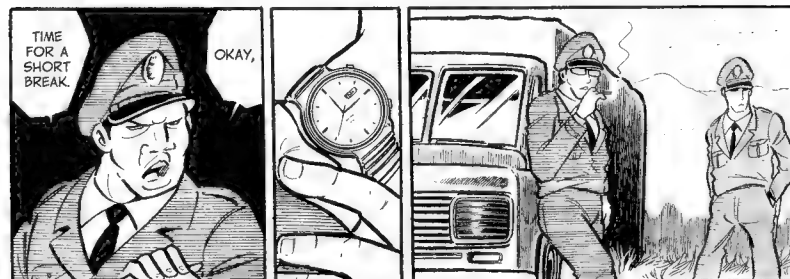
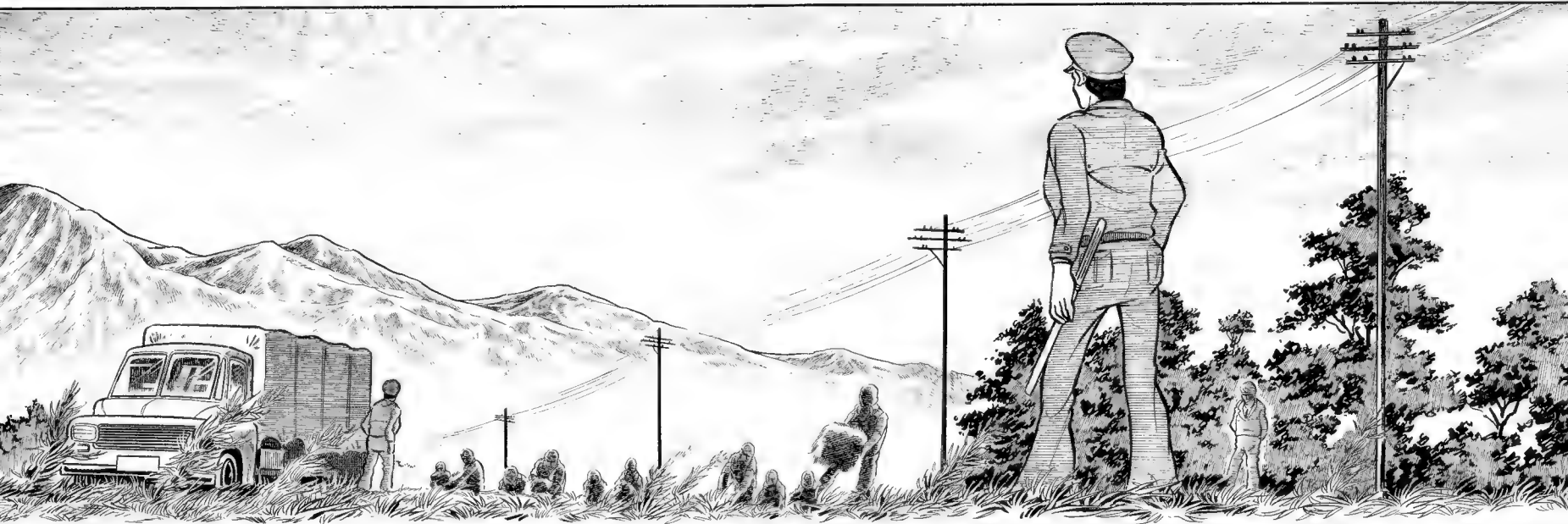
# Chapter 3

## A Black Lure

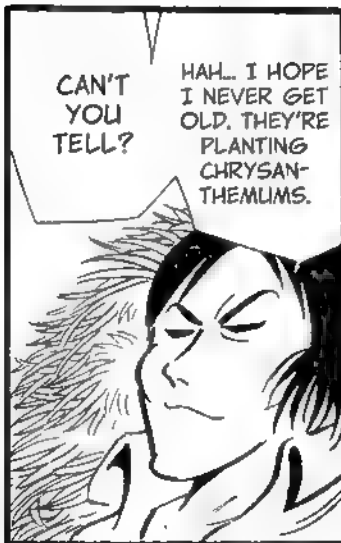
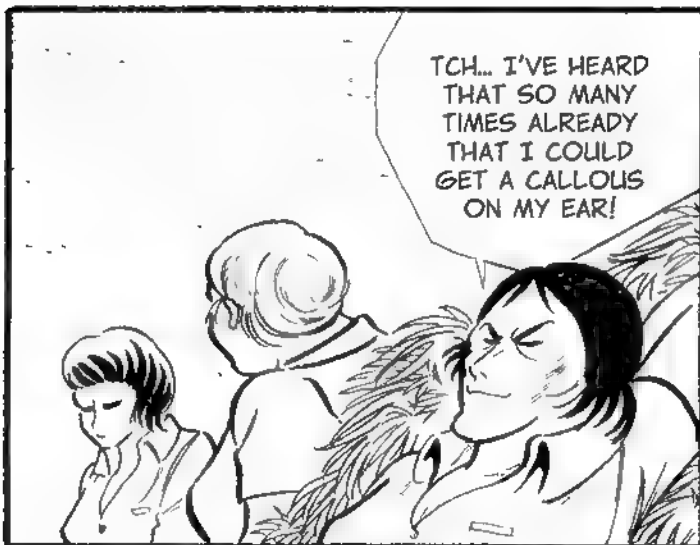




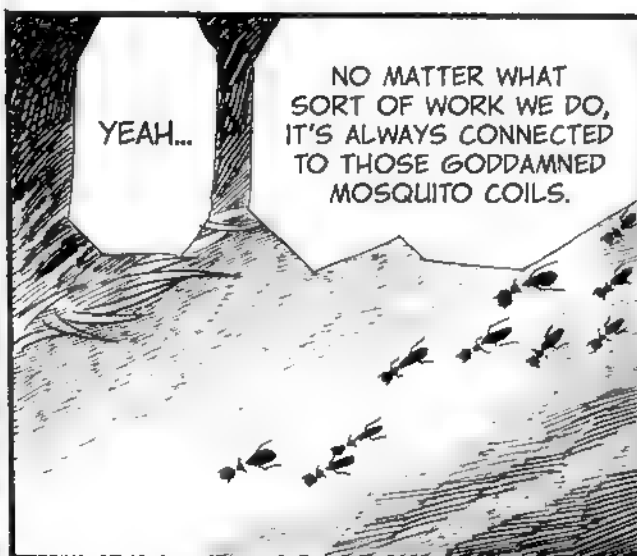
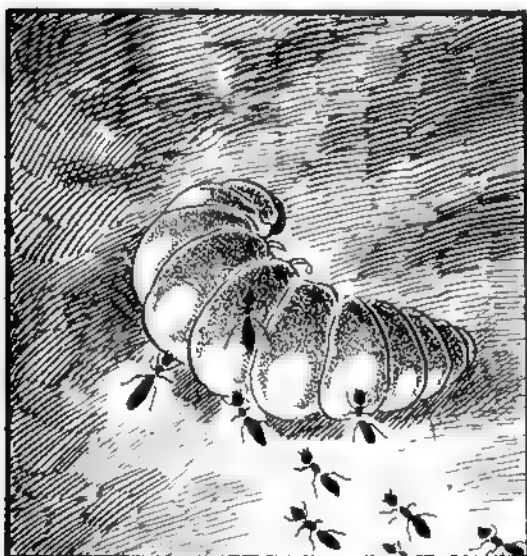
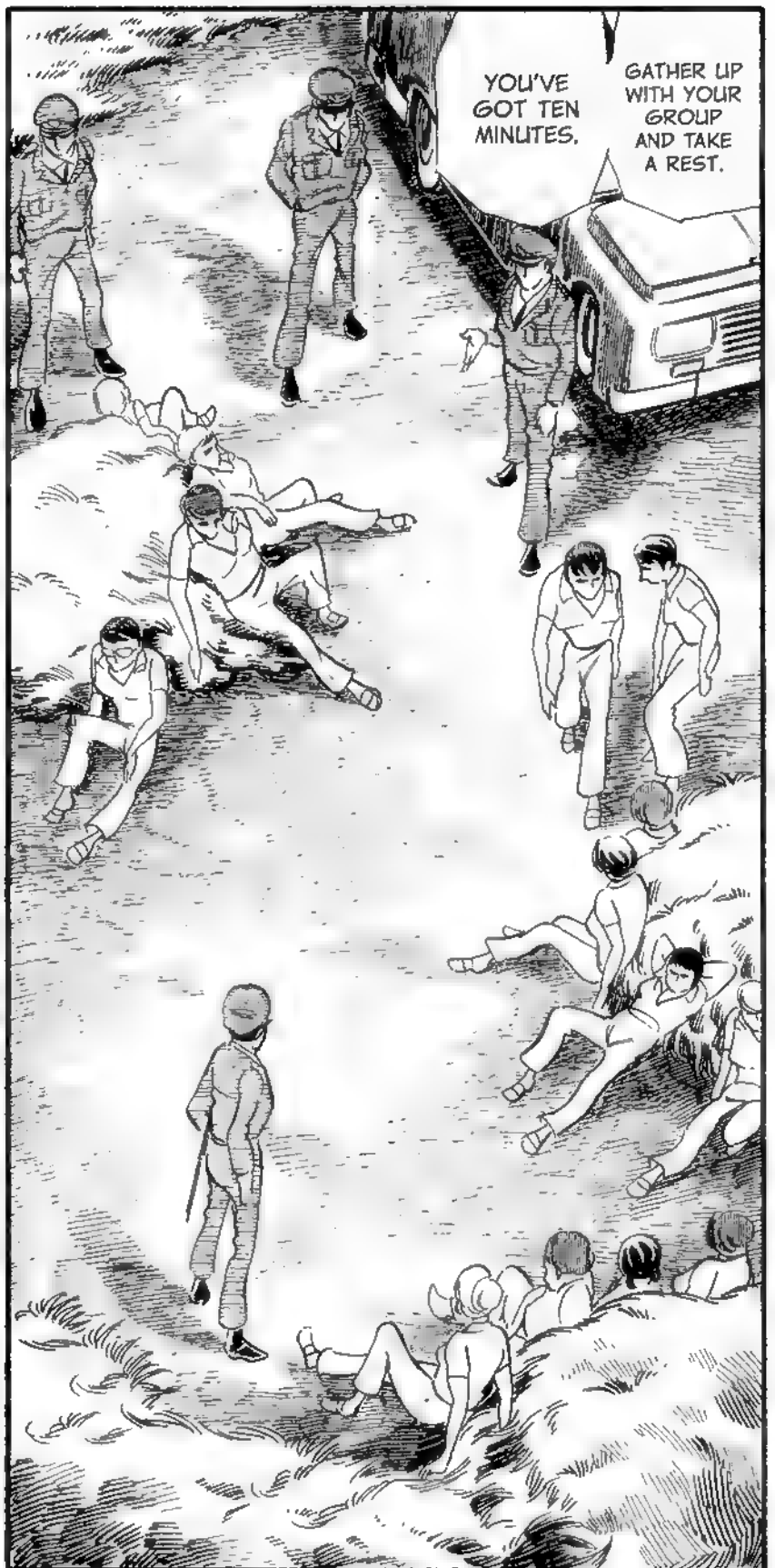


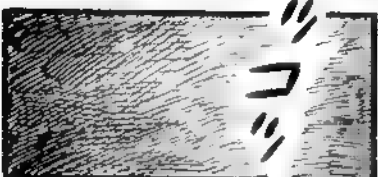
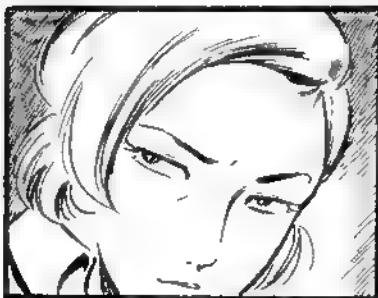




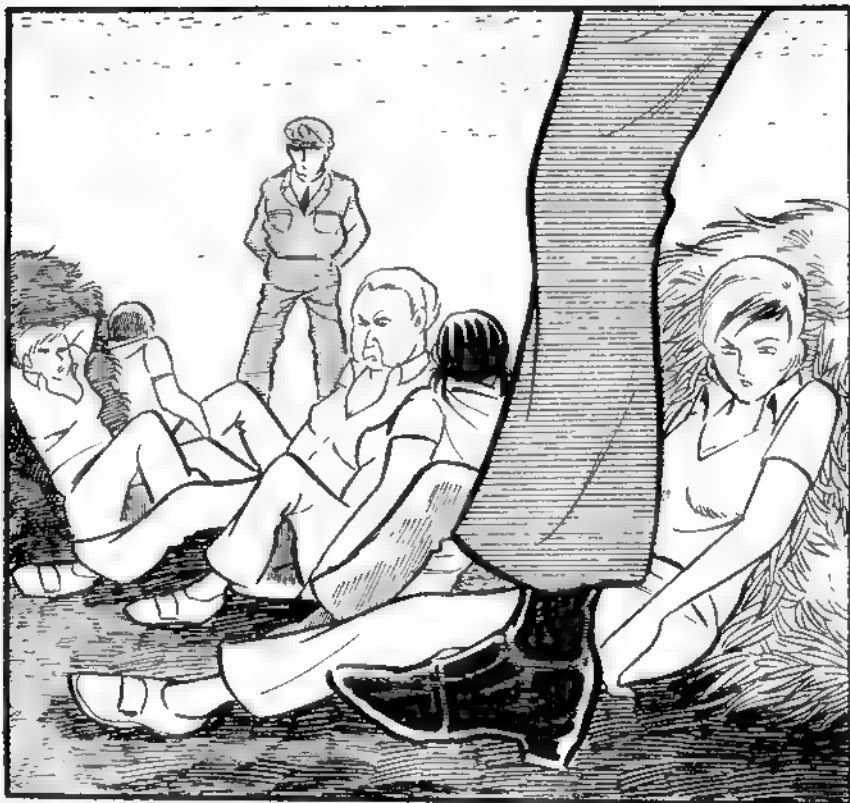
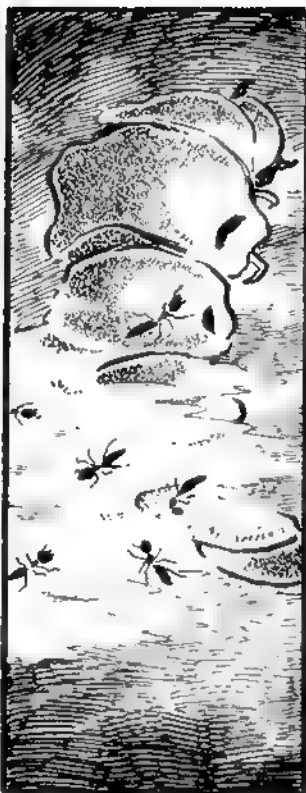


\*T/L Note: Flowers that can be used as natural insect repellent.

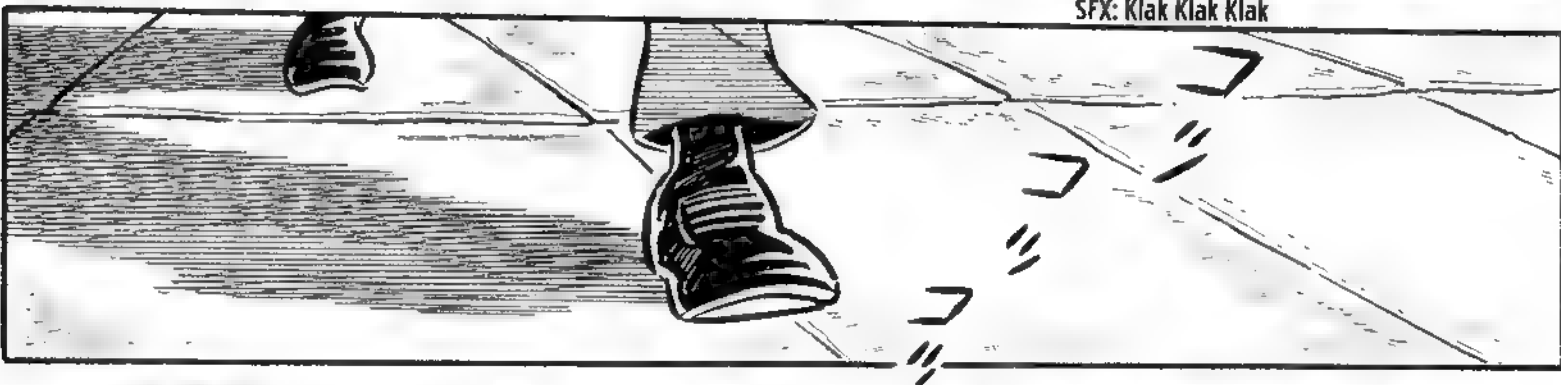




SFX: Klak Klak



SFX: Klak Klak Klak



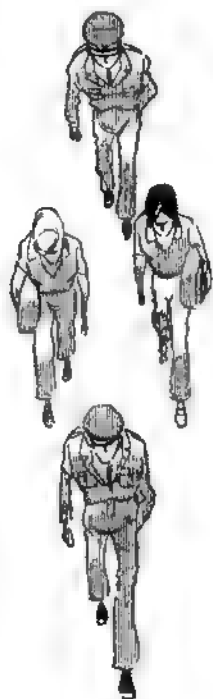
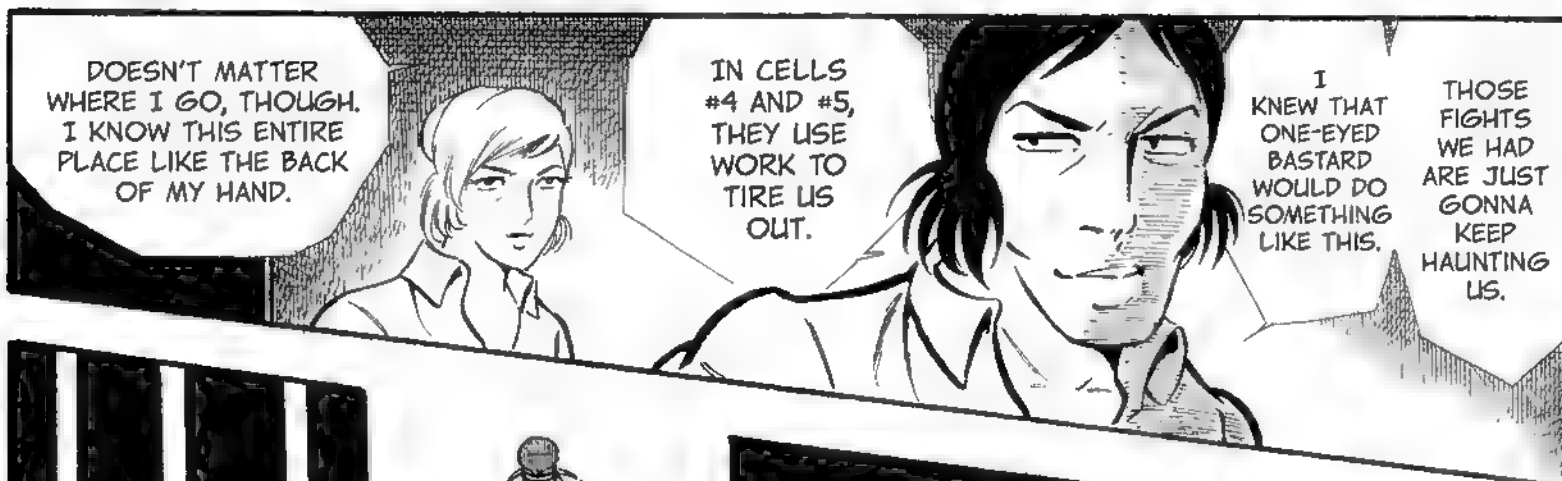
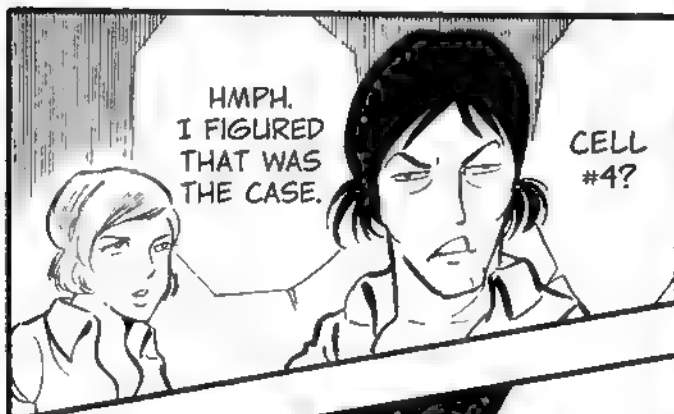
SFX: Klak Klak



MASAKI  
AND  
MATSU-  
SHIMA,  
FROM  
CELL  
#2.

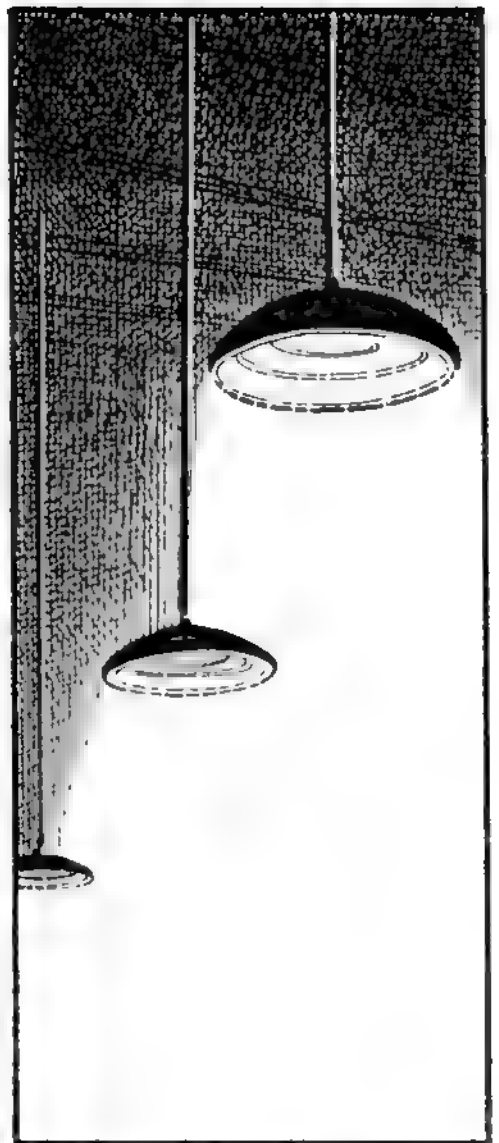


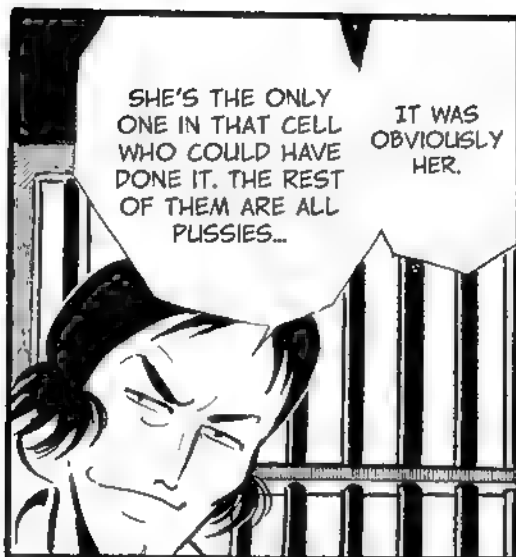




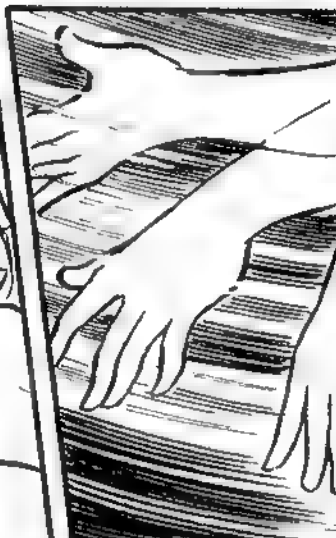








SFX: Hah Hah





SFX: Aieeeee



SFX: Wham



SFX: Thud

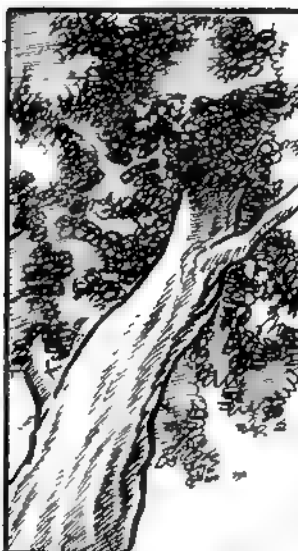
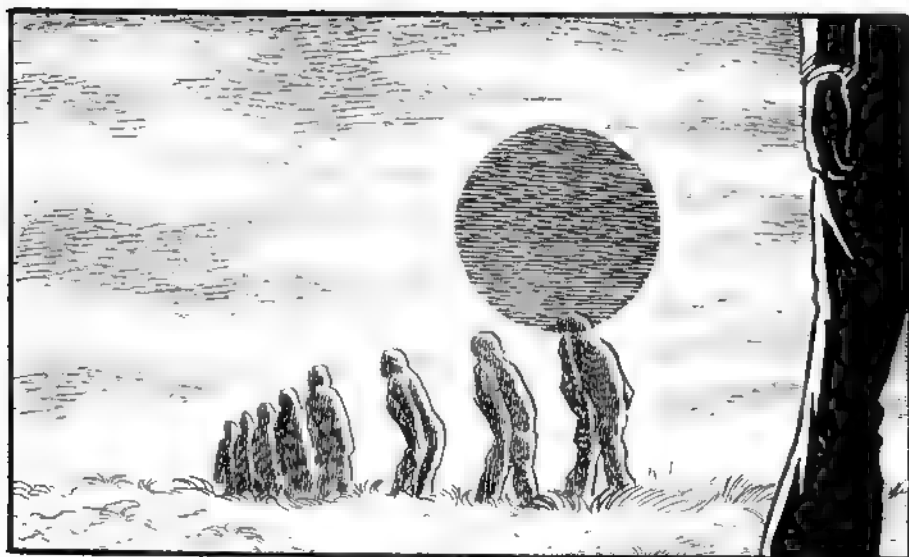
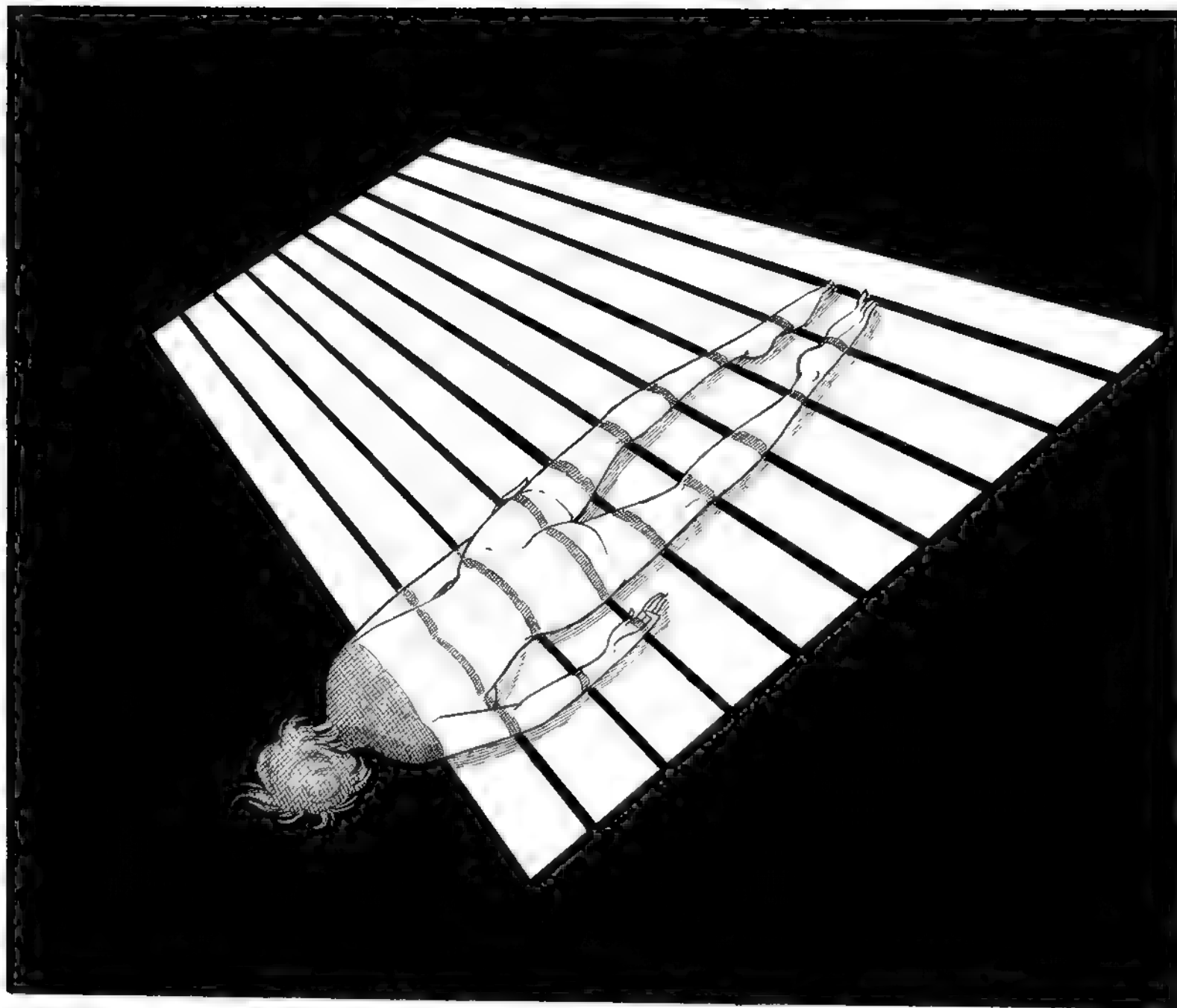


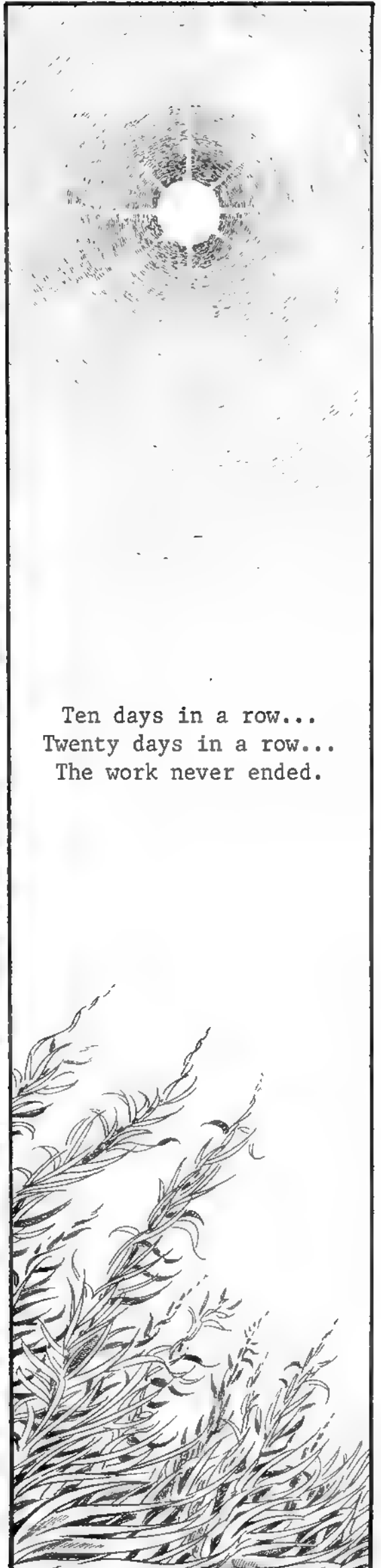
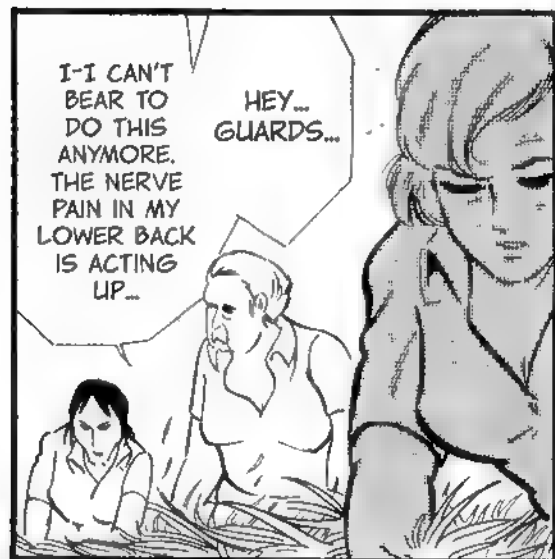
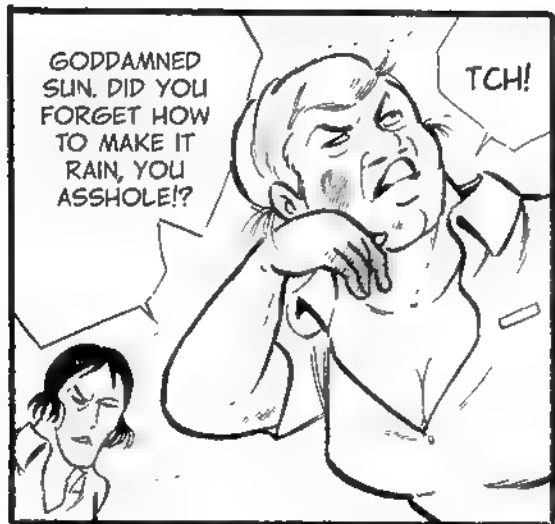


SFX: Thud







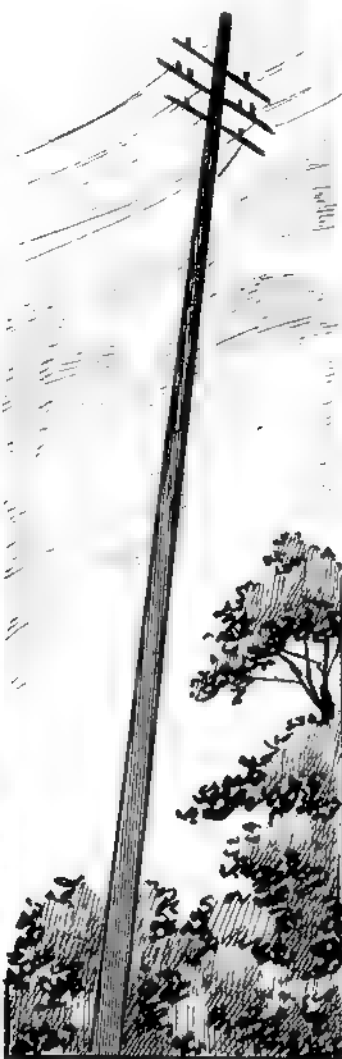


Ten days in a row...  
Twenty days in a row...  
The work never ended.

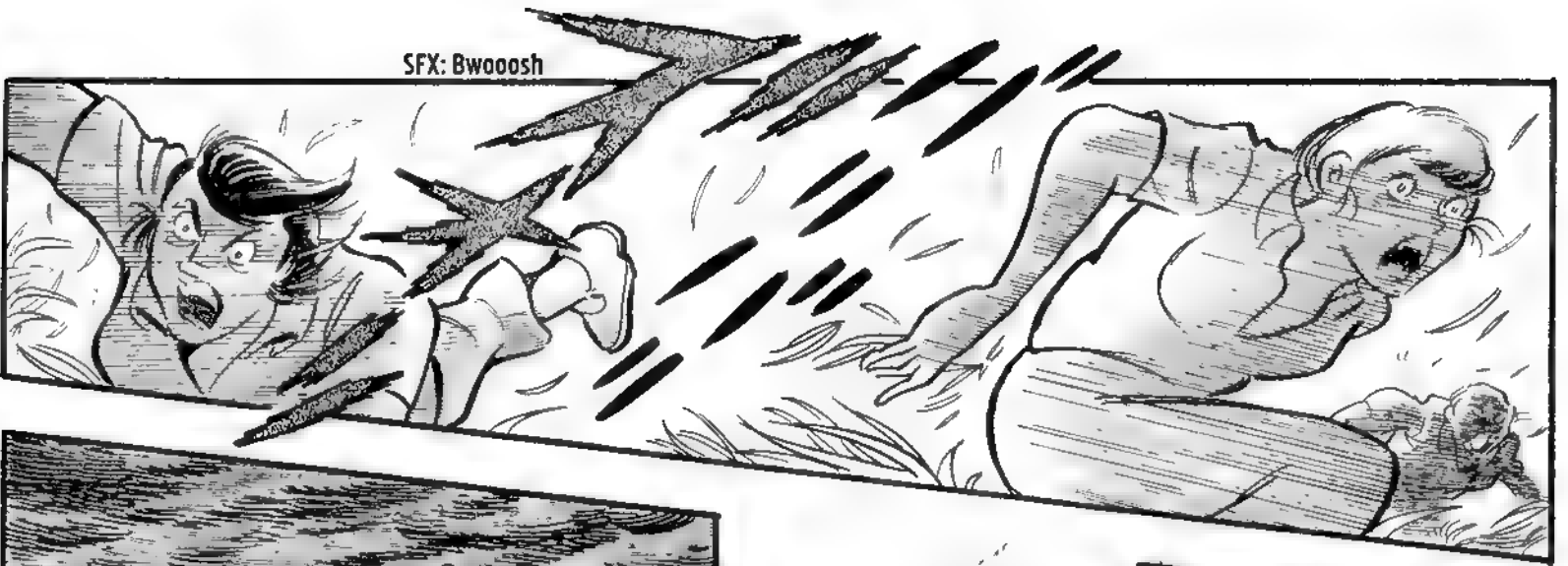




Because of  
the delay in the  
planting period,  
the work went  
on and on...



SFX: Bwoosh



SFX: Fssssh

SFX: Rumble





SFX: Rumble Rumble



SFX: Crackle



ST-STAY  
IN YOUR  
GROUPS!

STAY  
STILL!



SFX: Fsssh



SFX: Fsssh Fsssh



NOW'S OUR  
CHANCE TO  
ESCAPE.

WAIT,  
EVERY-  
ONE.

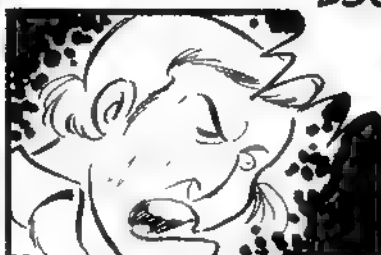


OR WOULD  
YOU RATHER  
SPEND A FEW  
MORE YEARS...  
OR PERHAPS  
YOUR ENTIRE  
LIFE INSIDE  
HERE?

IF WE  
MISS THIS  
CHANCE,  
WE MAY  
NEVER GET  
ANOTHER  
ONE.



ESCAPE!?



WHAT!?



SFX: Fsssh Fsssh



SFX: Fsssh



SFX: Rumble Rumble







HURRY!  
HURRY!!

SFX: Hah Hah



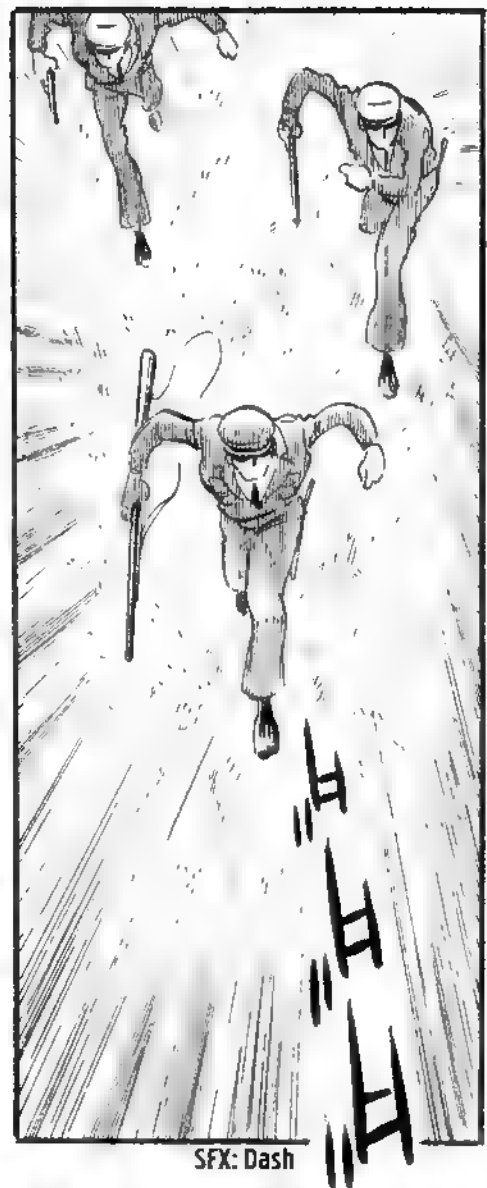
はあ  
はあ

SFX: Flash



LET'S SPEND  
THE NIGHT IN  
THAT HUT.

SFX: Rumble



SFX: Dash

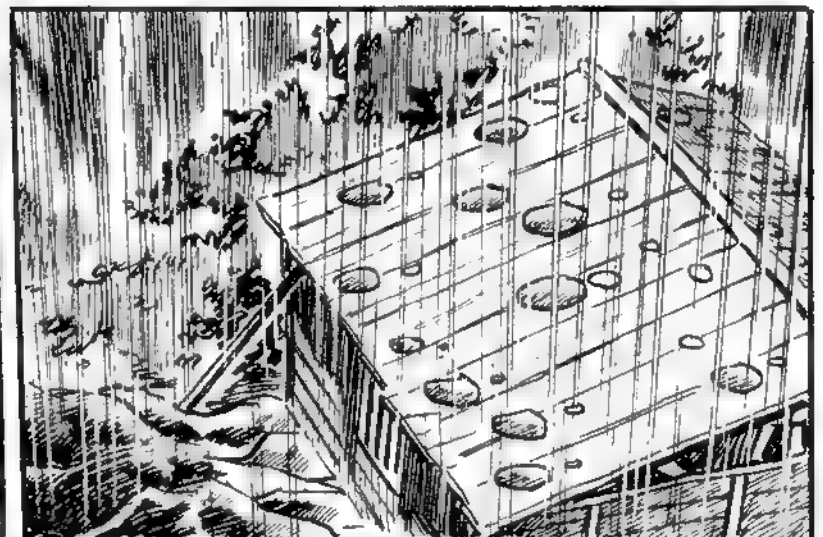


OKAY,  
THIS  
IS THE  
SPOT!

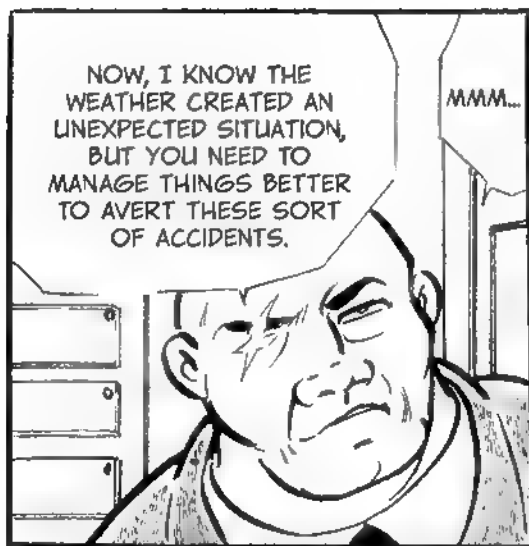
SFX: Fsssh Fsssh



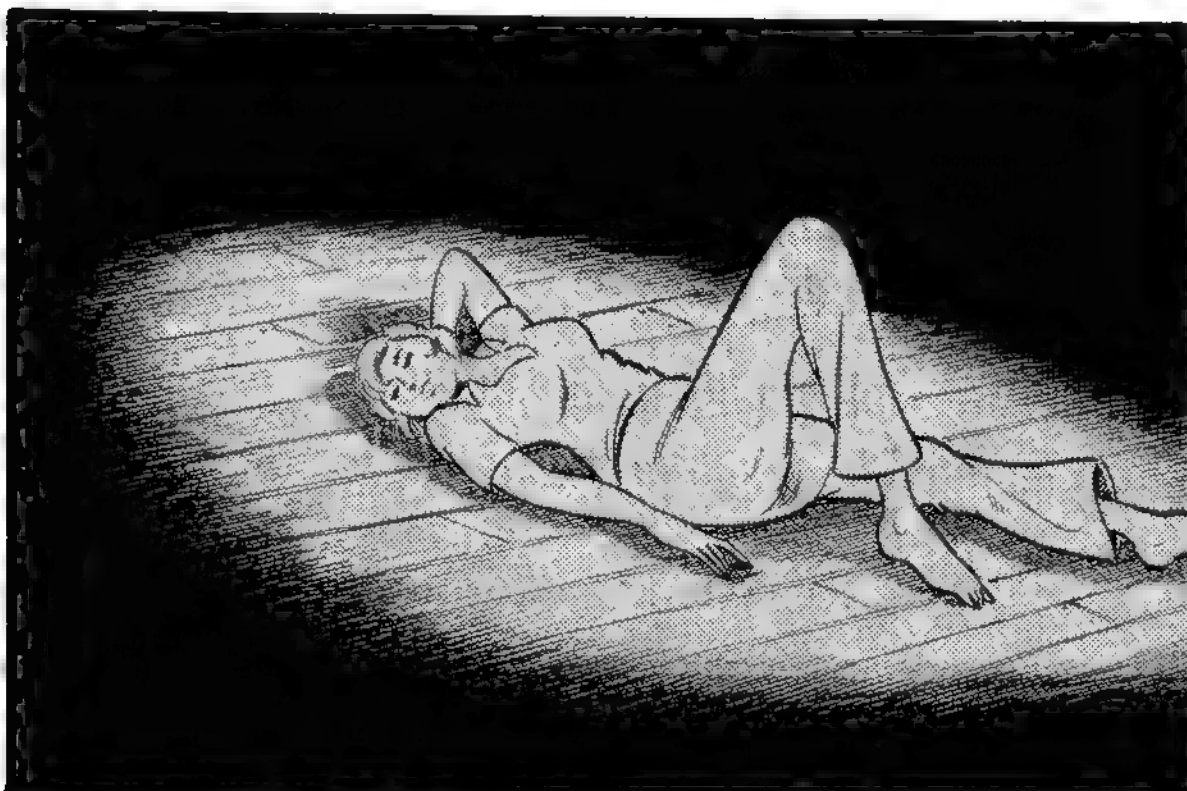
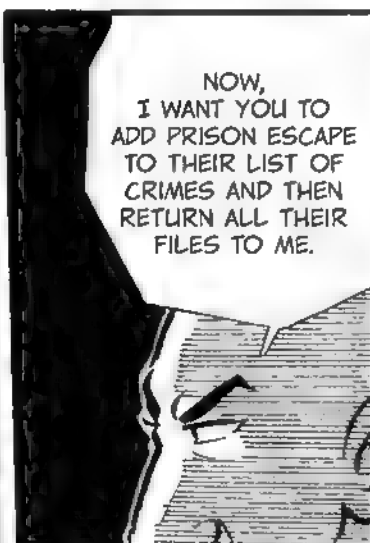
SFX: Rattle







MMM...

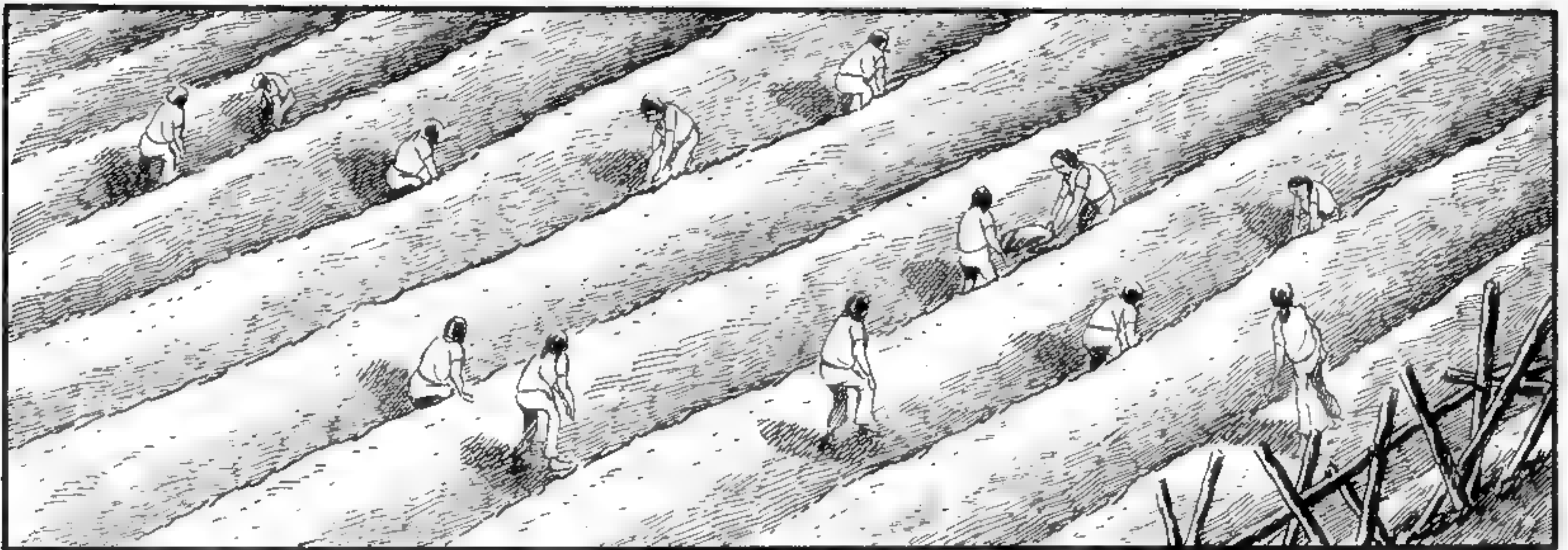


# Chapter 4

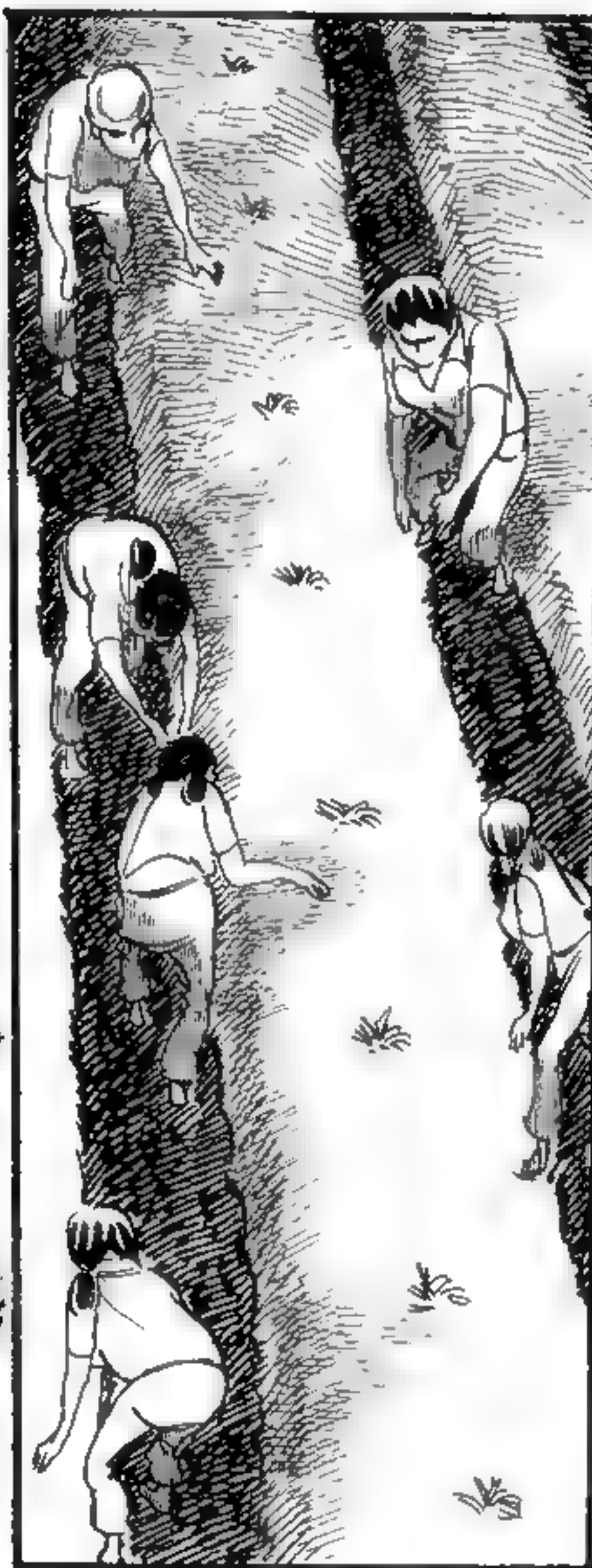
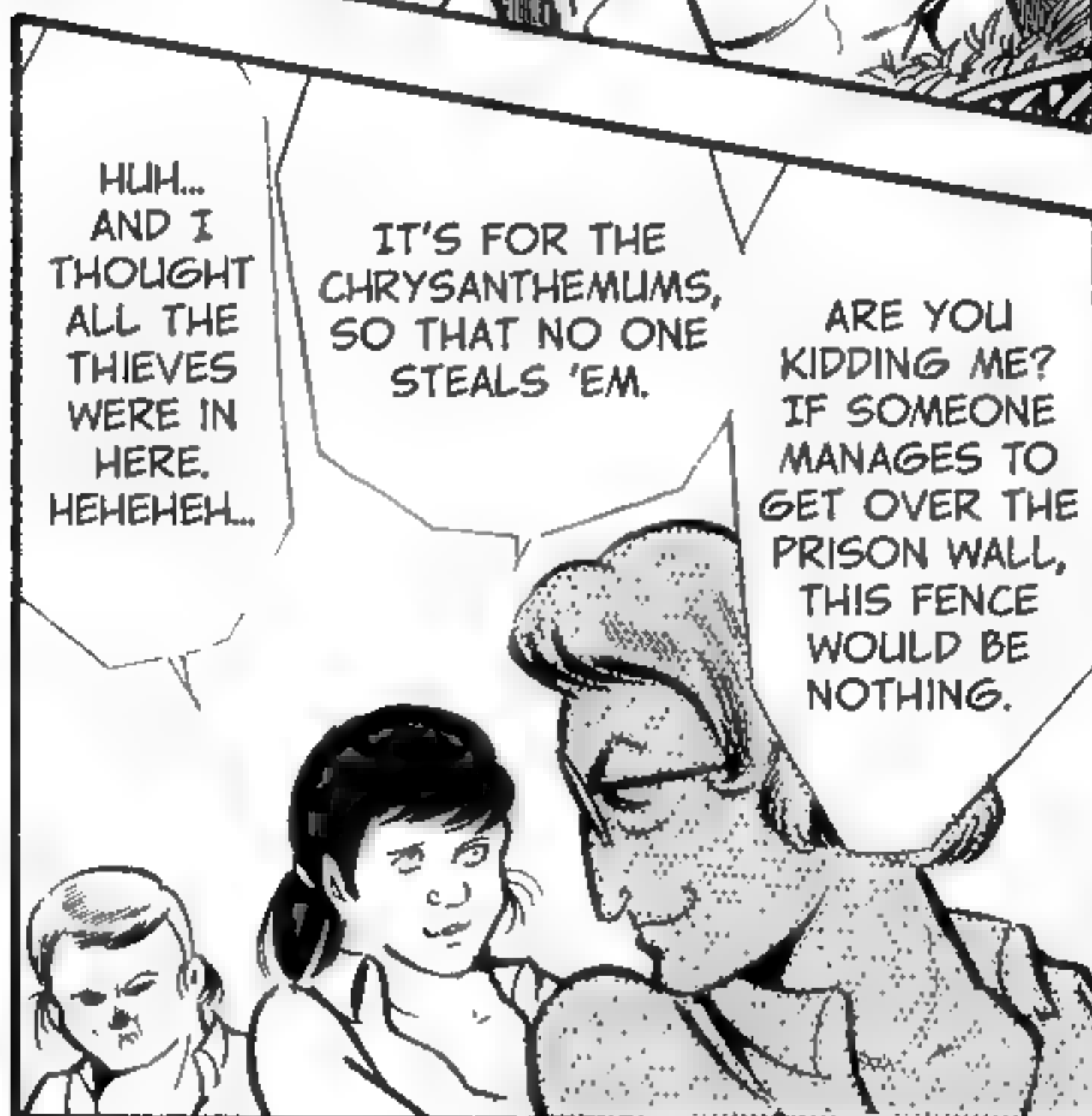
## A Mad Reward







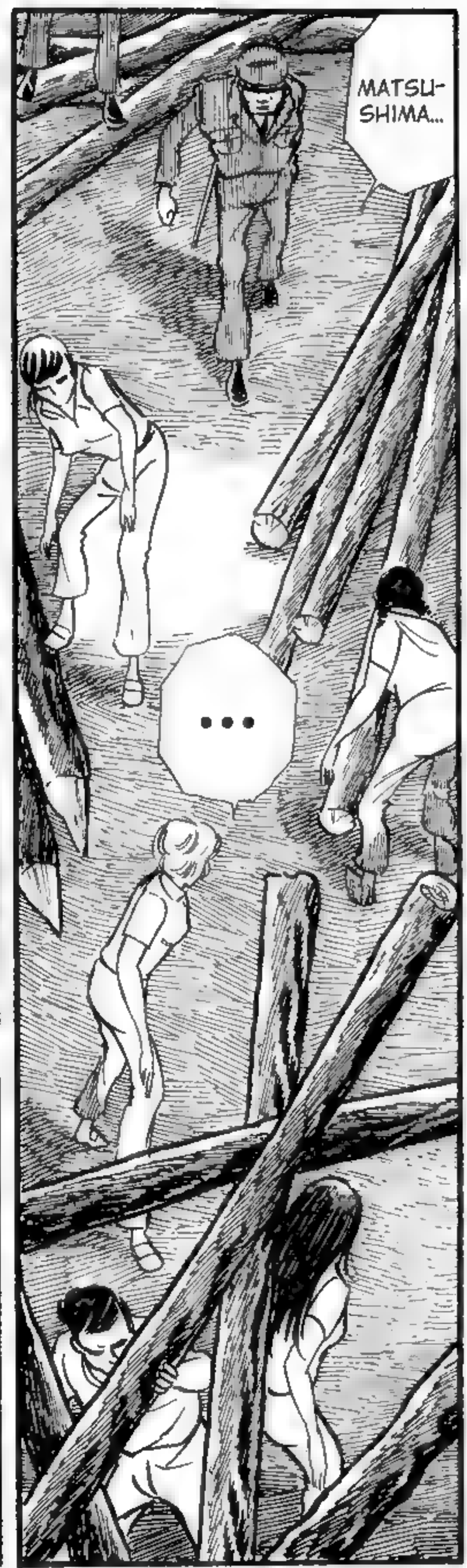




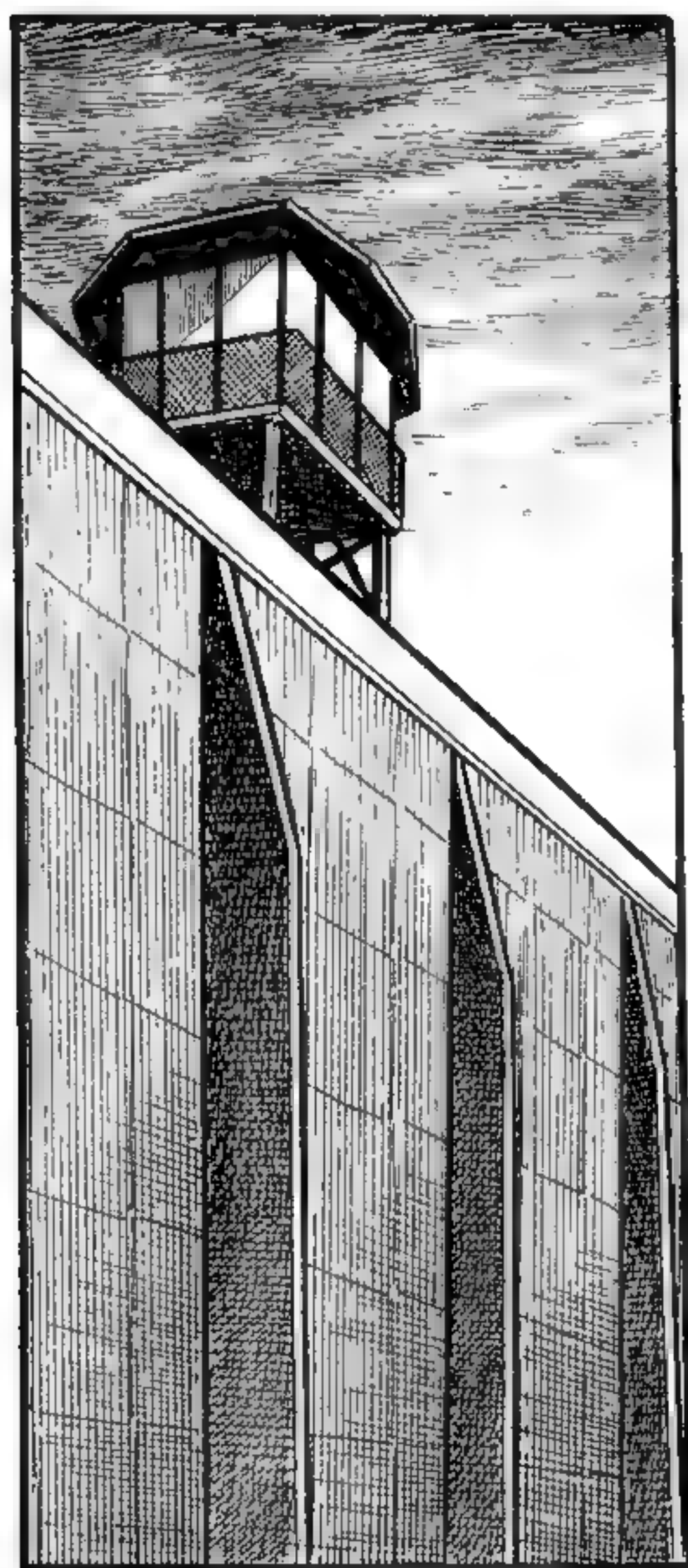




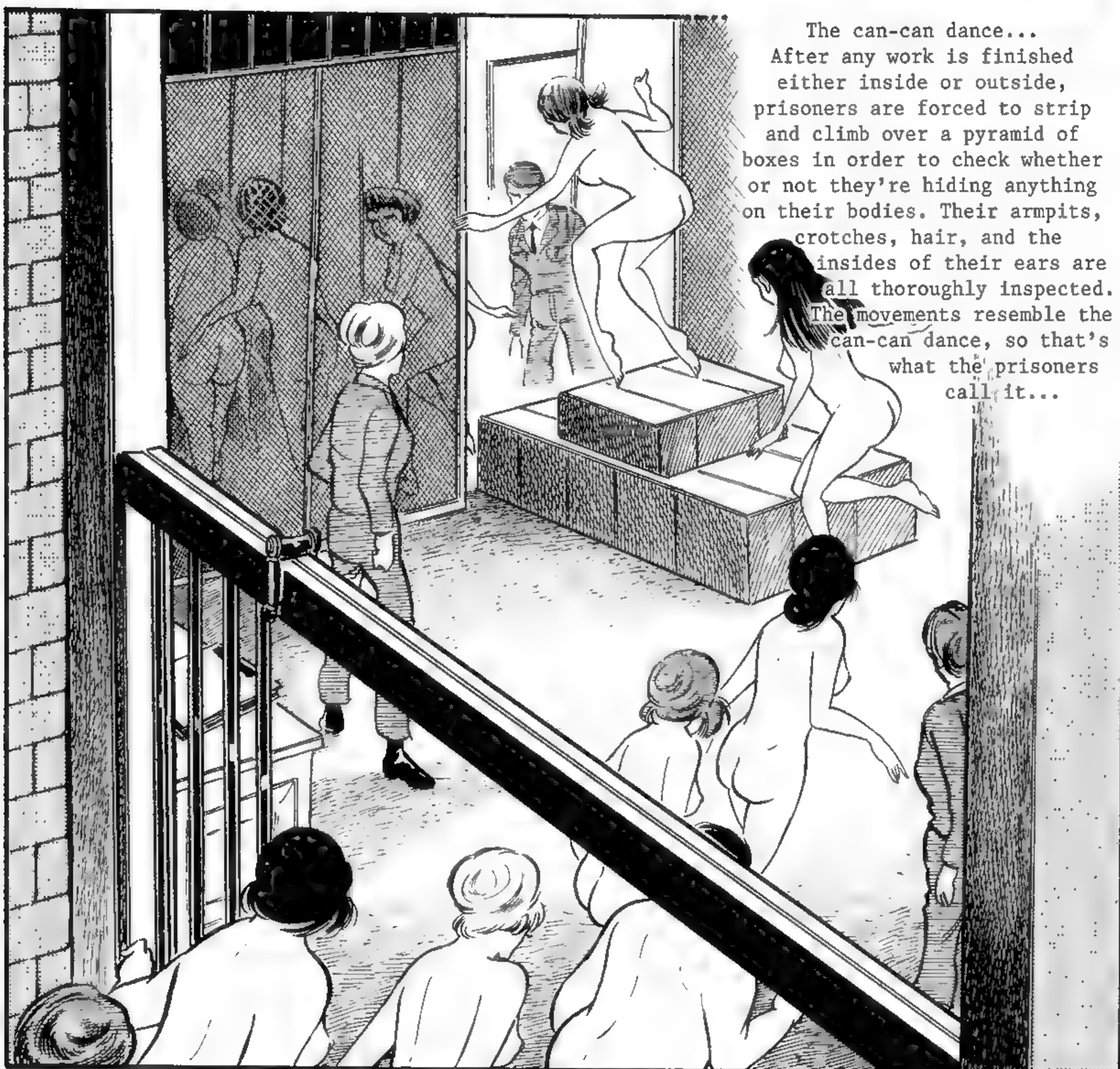








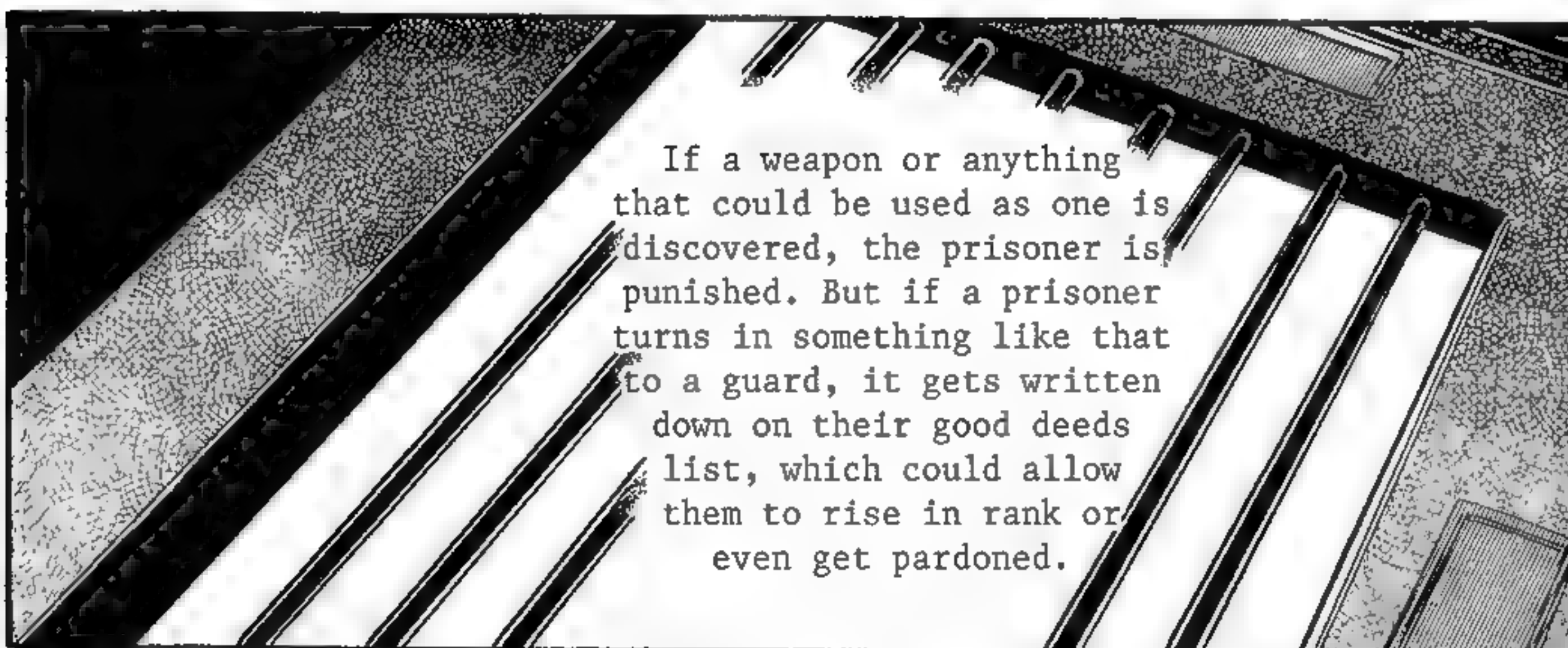






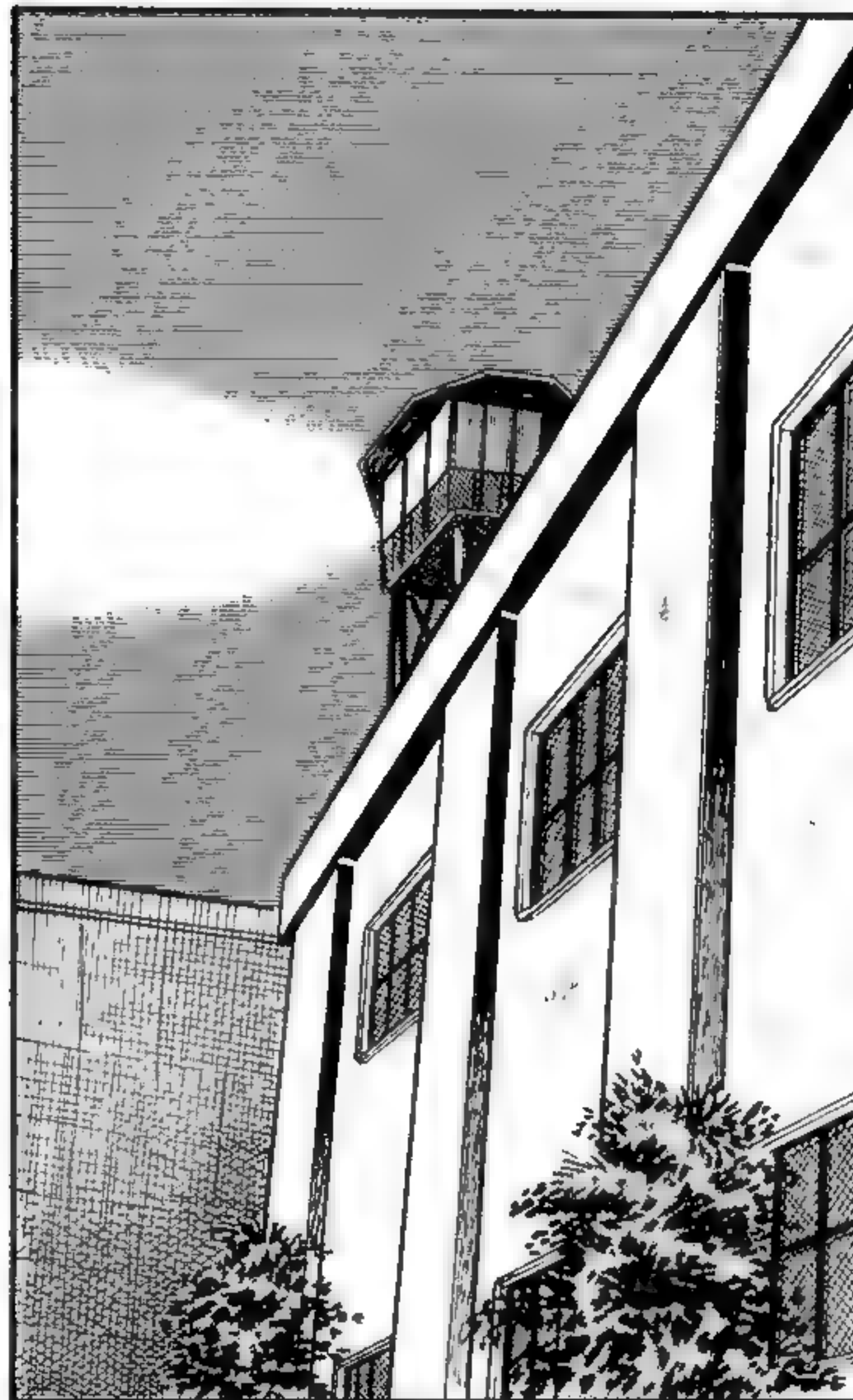
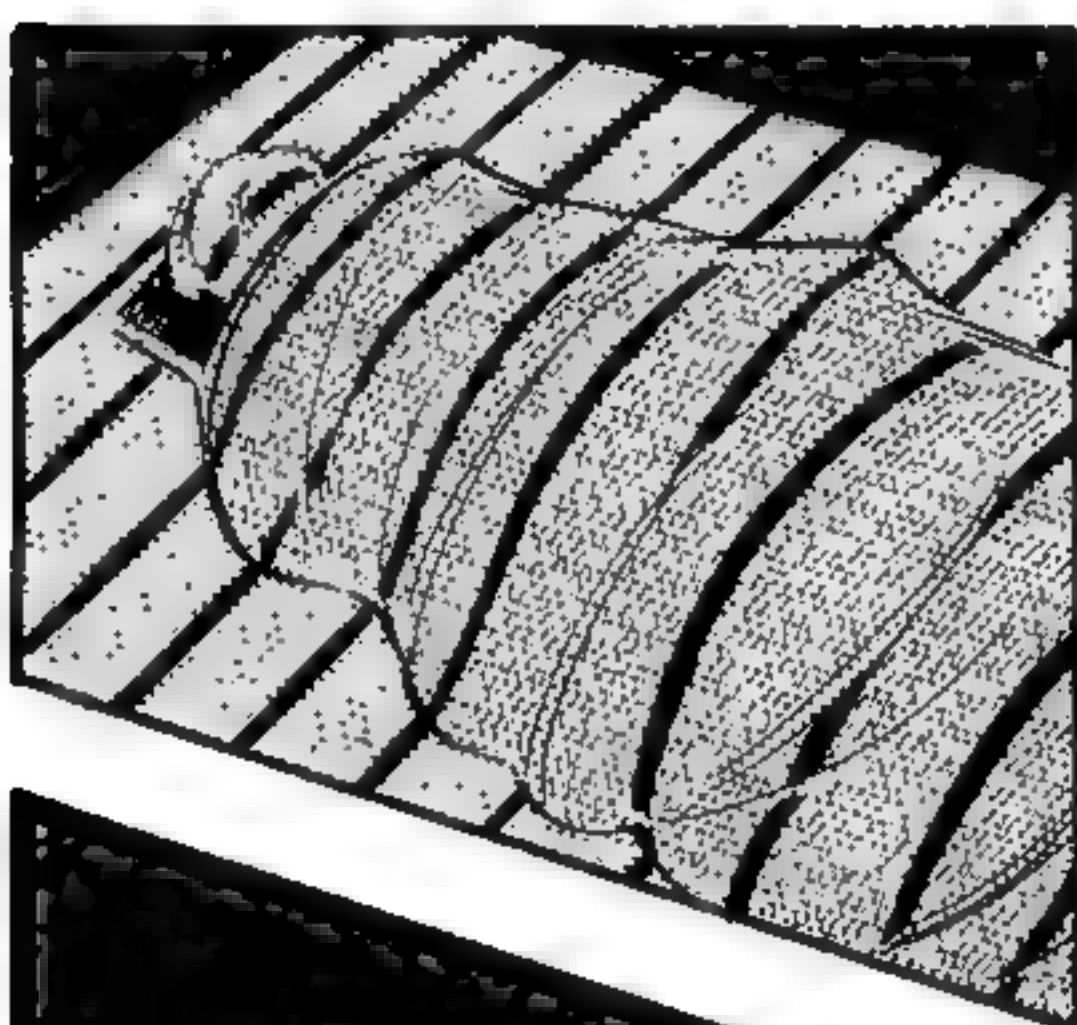


Not a single  
nail, a piece of  
earthenware, or  
a cigarette is  
permitted...

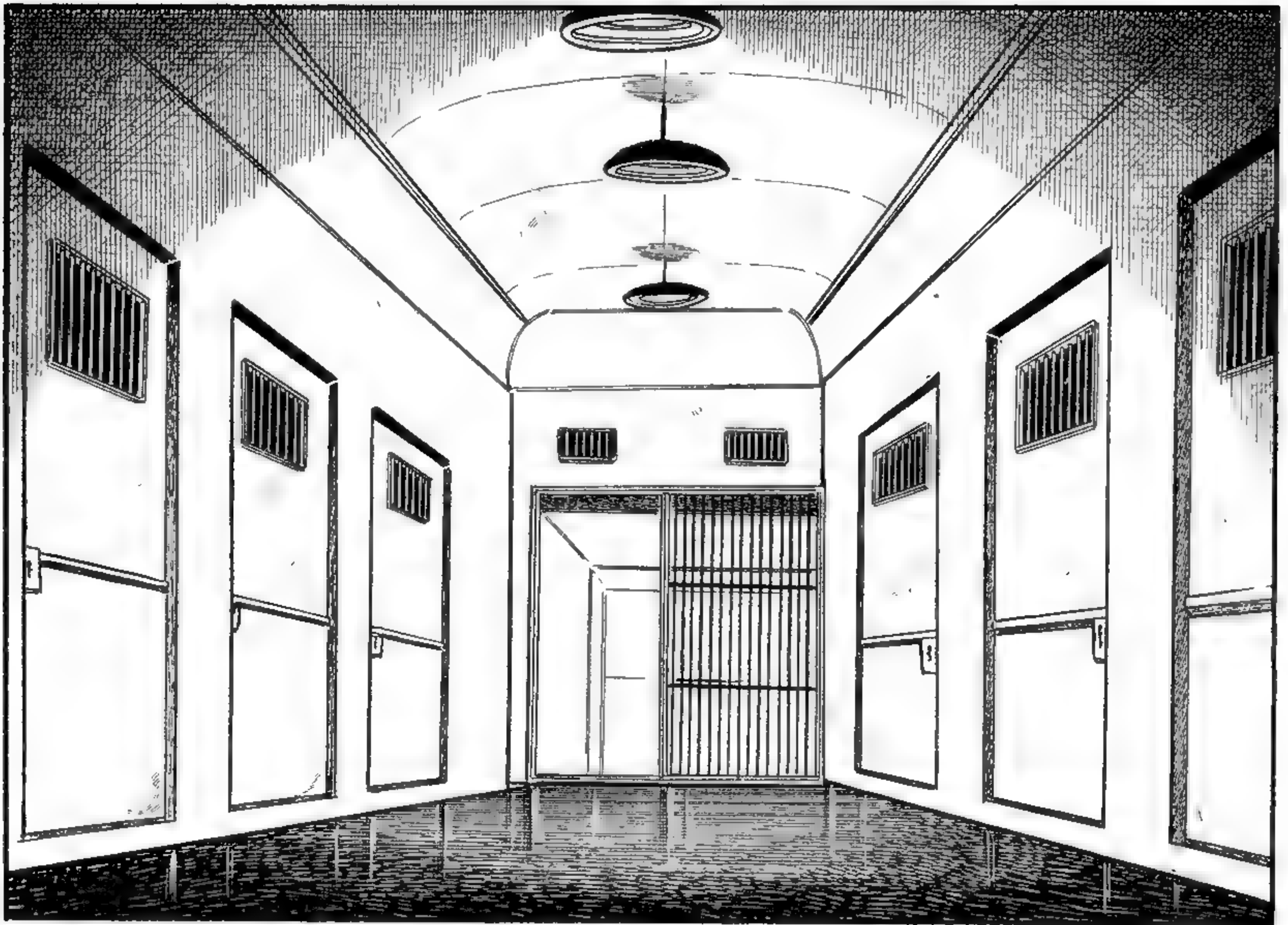


If a weapon or anything  
that could be used as one is  
discovered, the prisoner is  
punished. But if a prisoner  
turns in something like that  
to a guard, it gets written  
down on their good deeds  
list, which could allow  
them to rise in rank or  
even get pardoned.

Nothing  
but the  
uniforms  
they went  
out with.











AAAH  
HHH!  
HEY!







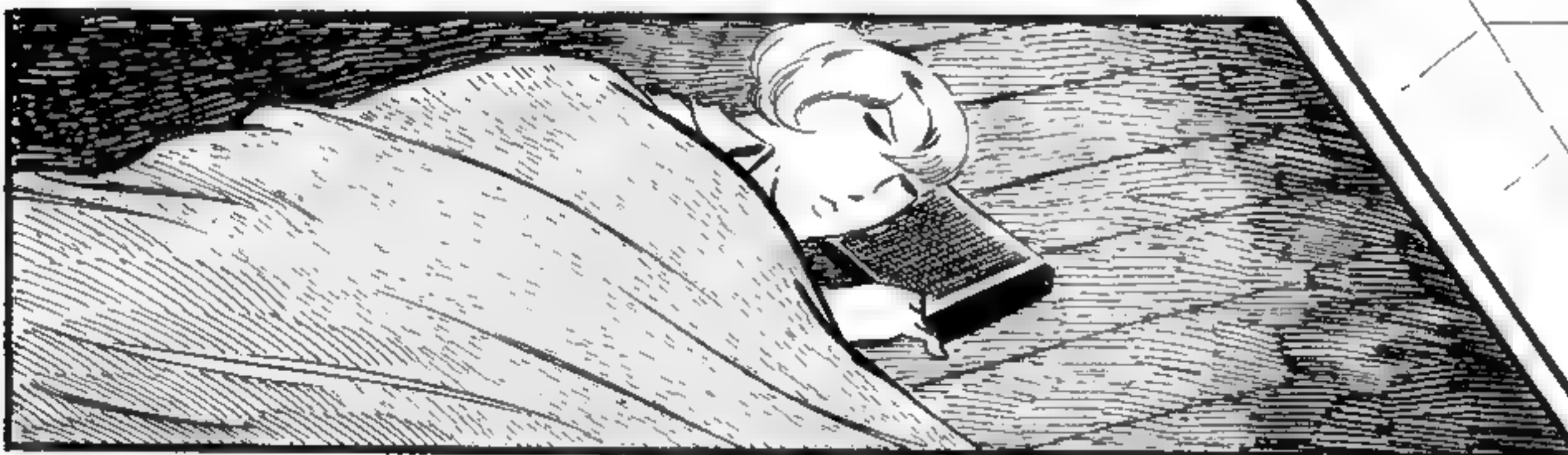
SFX: Clang Clang



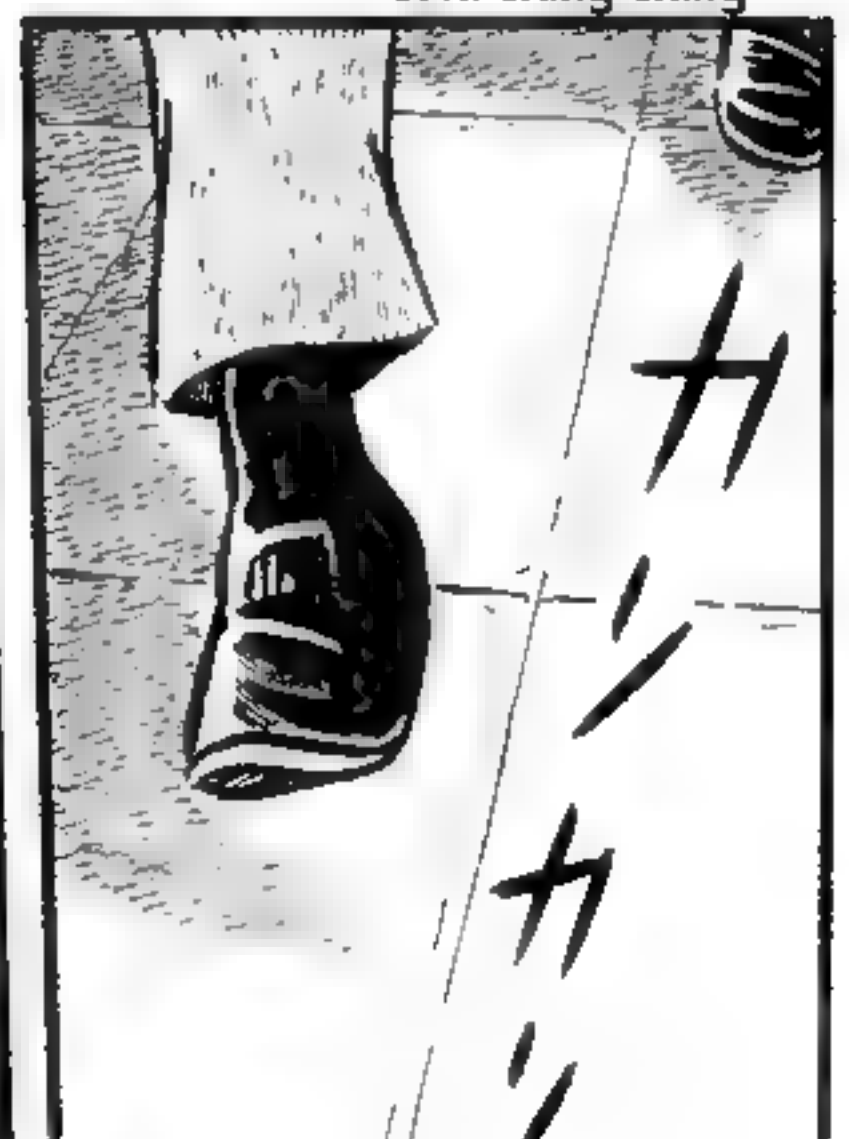
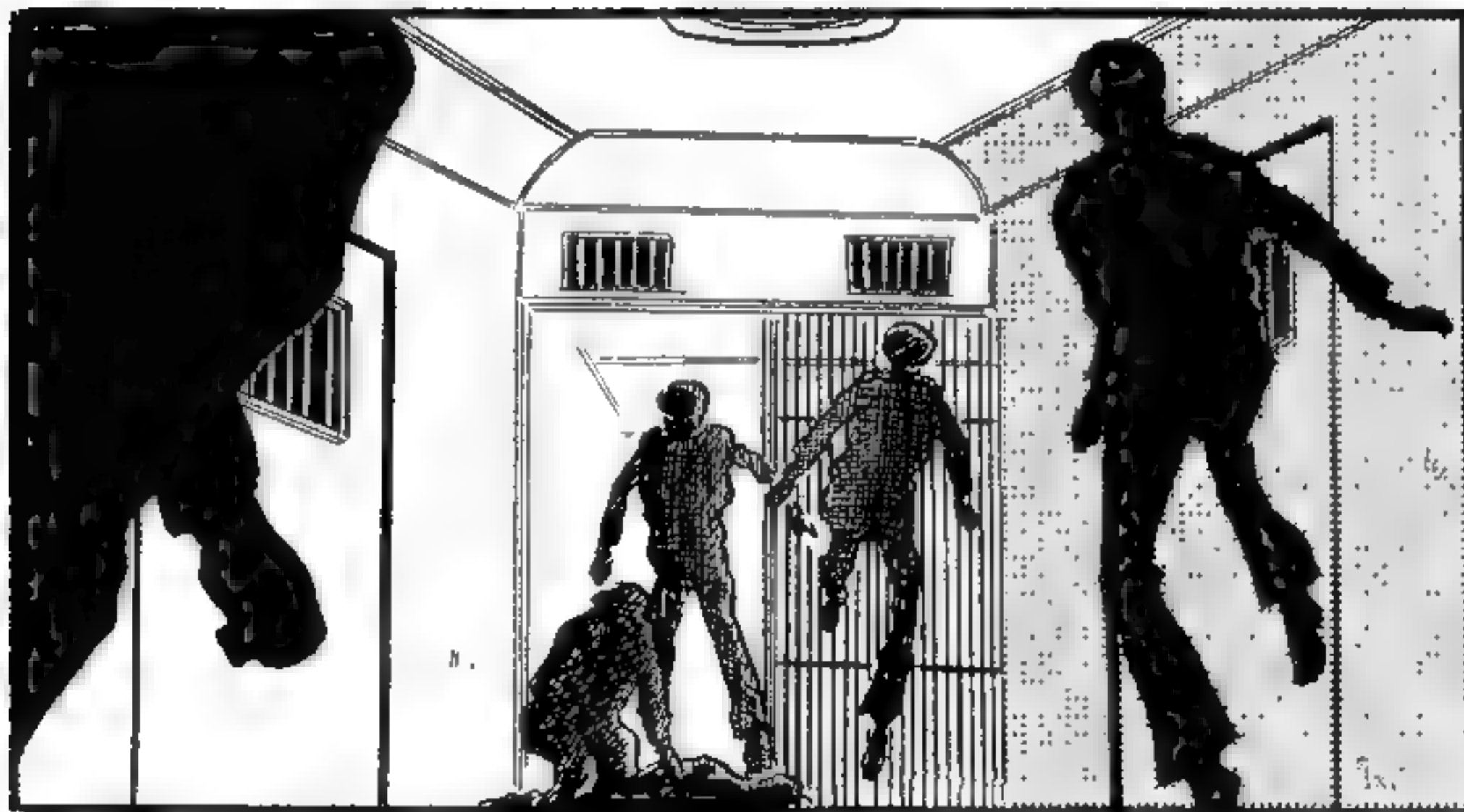
SFX: Clang Clang



SFX: Brrring

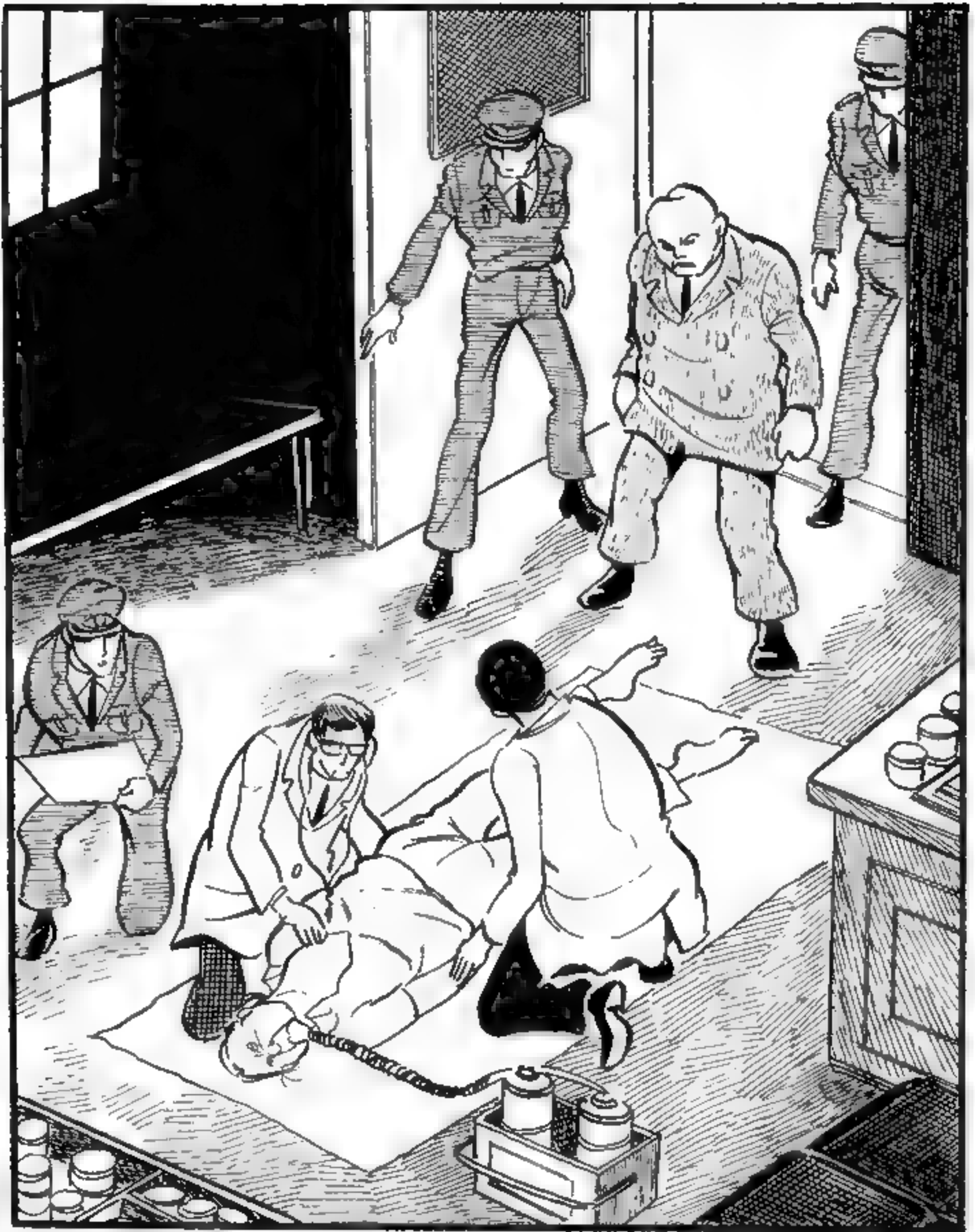
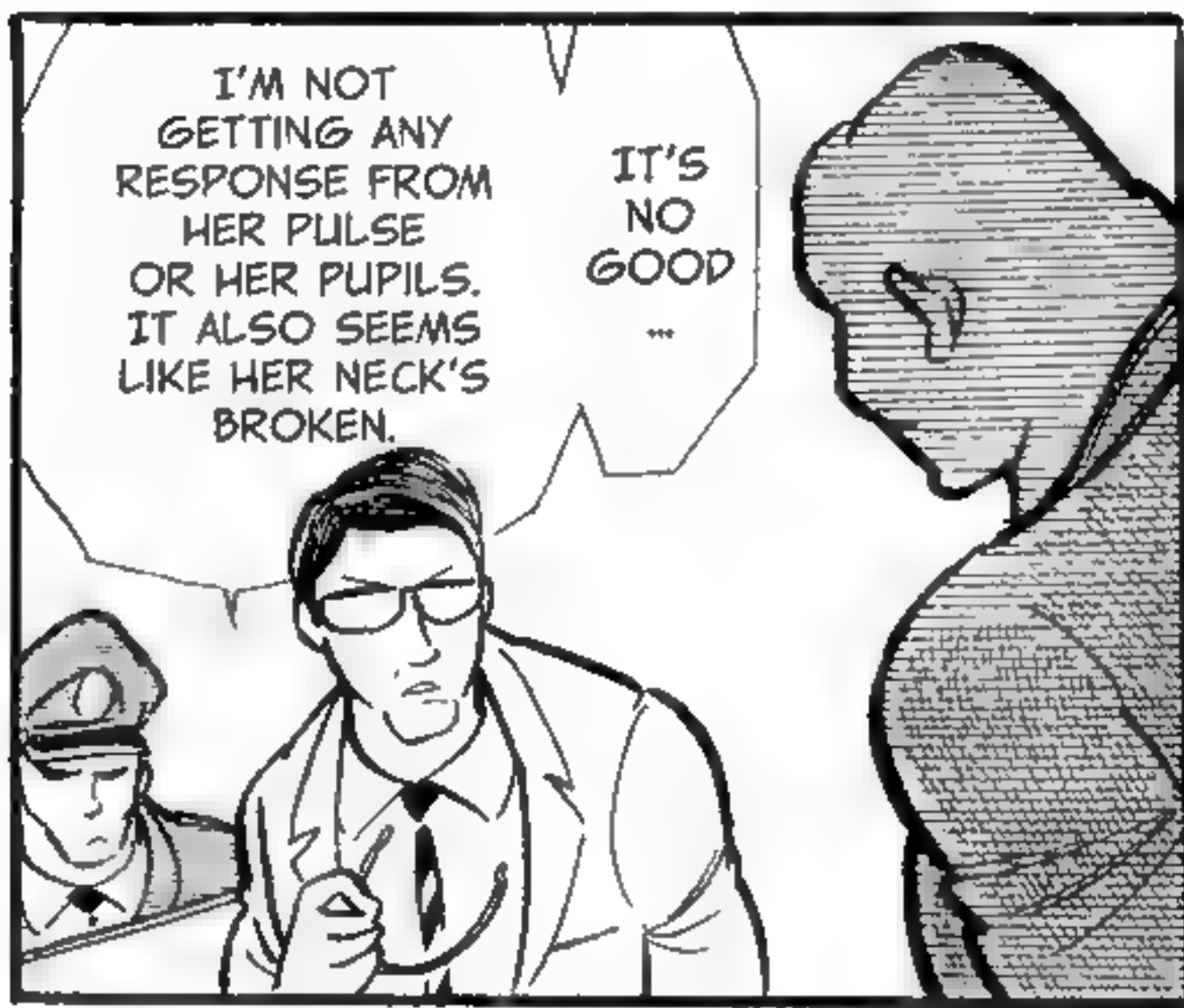






SFX: Clang Clang





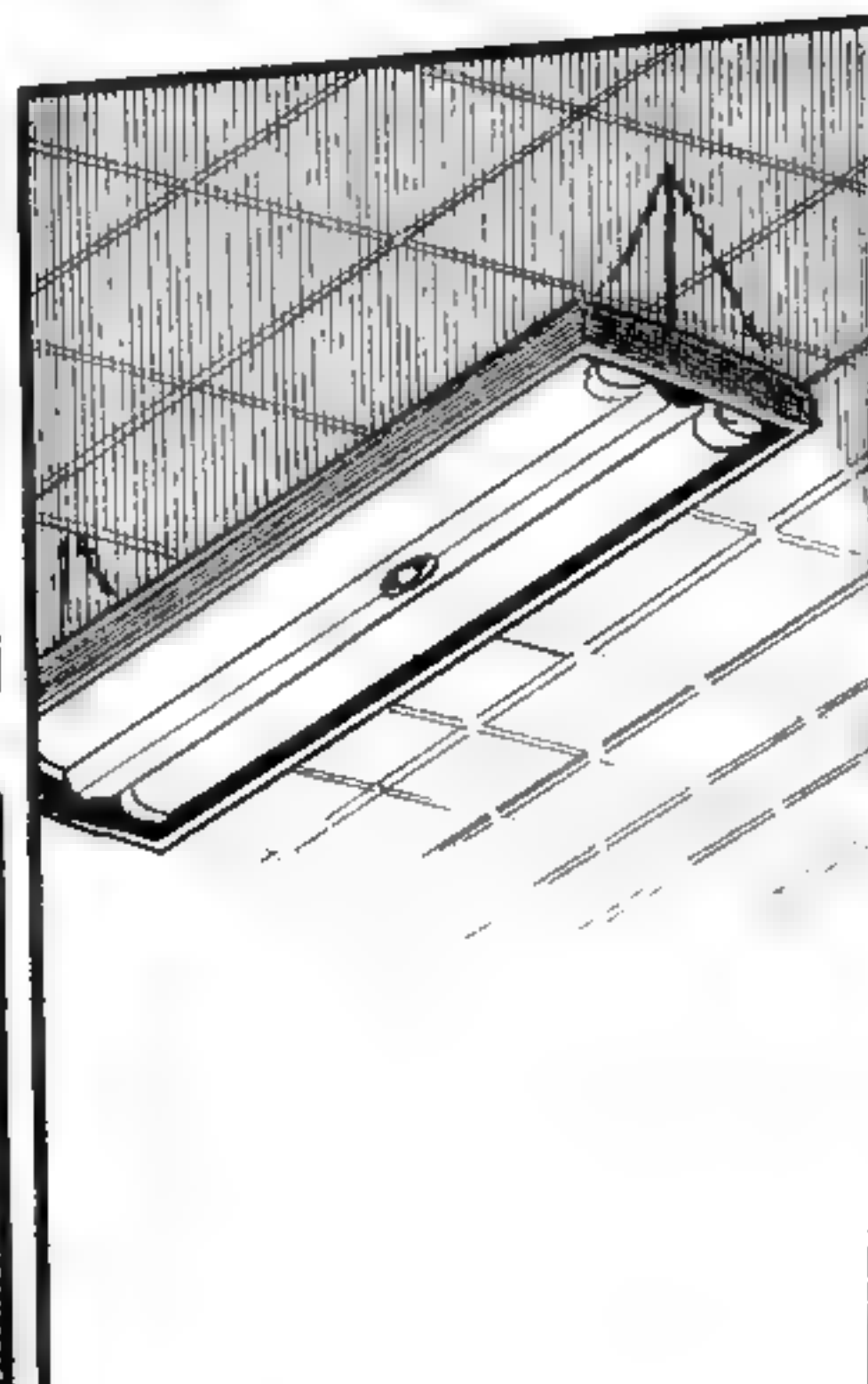
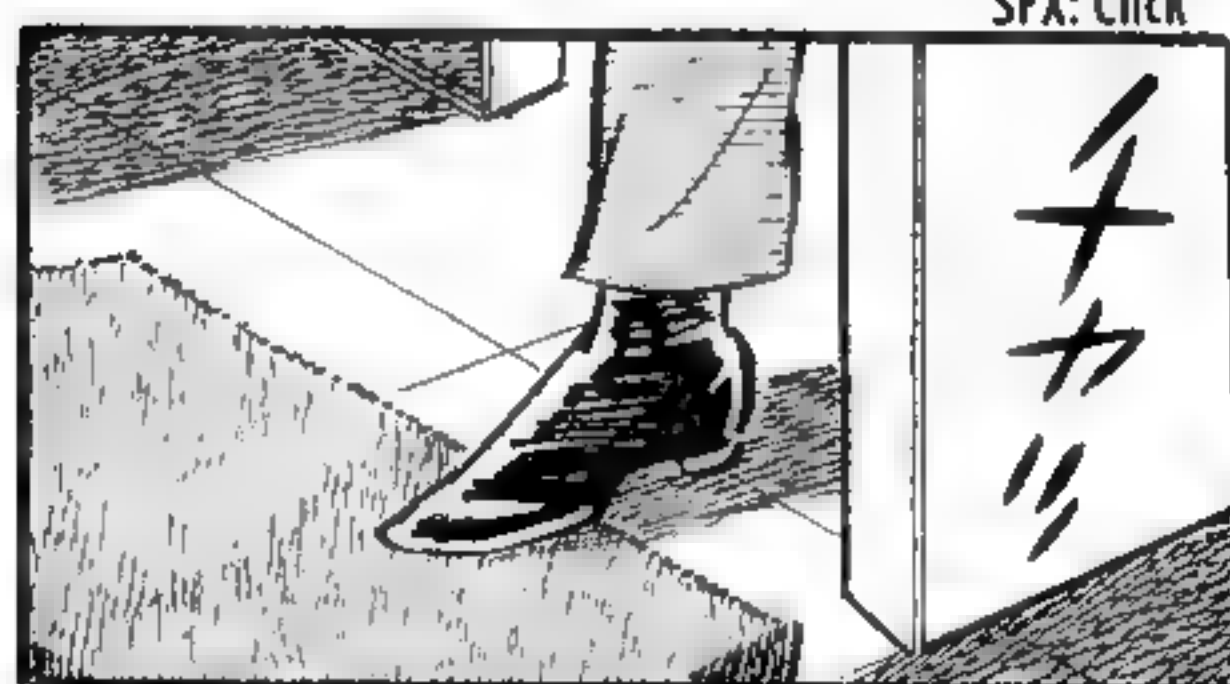




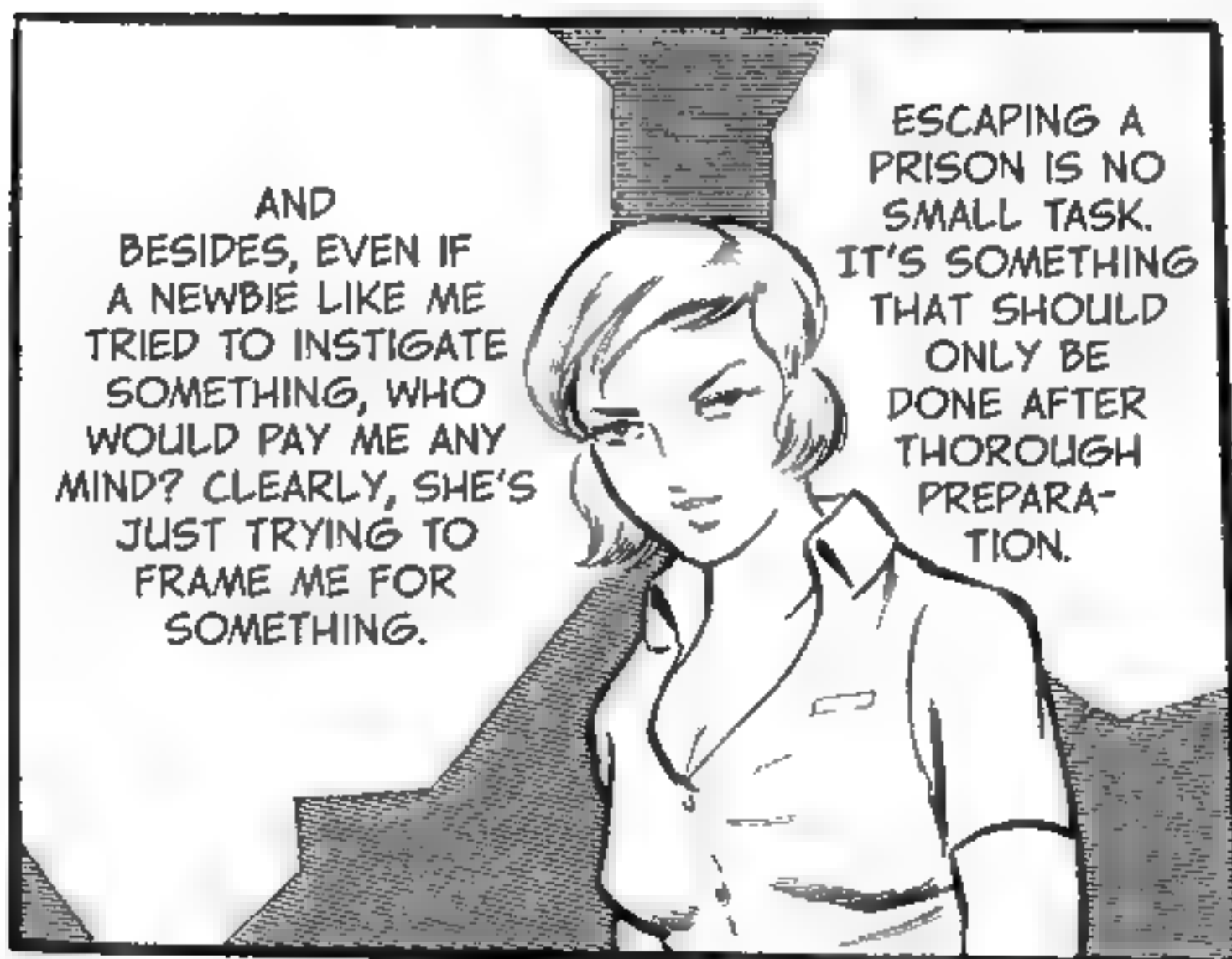




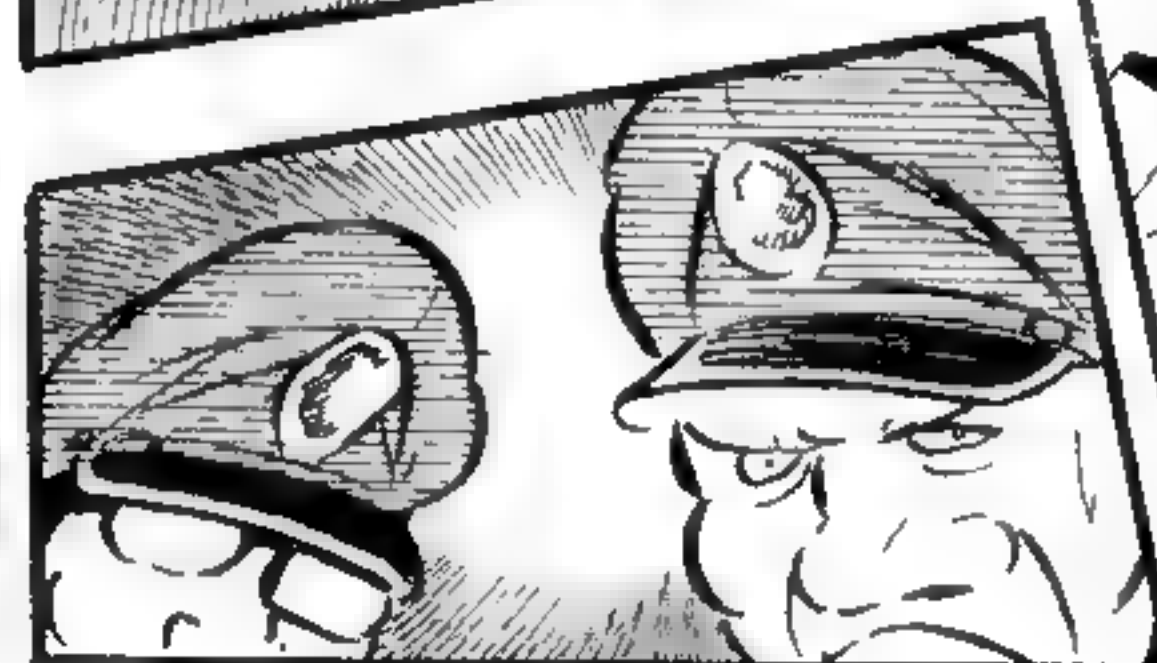
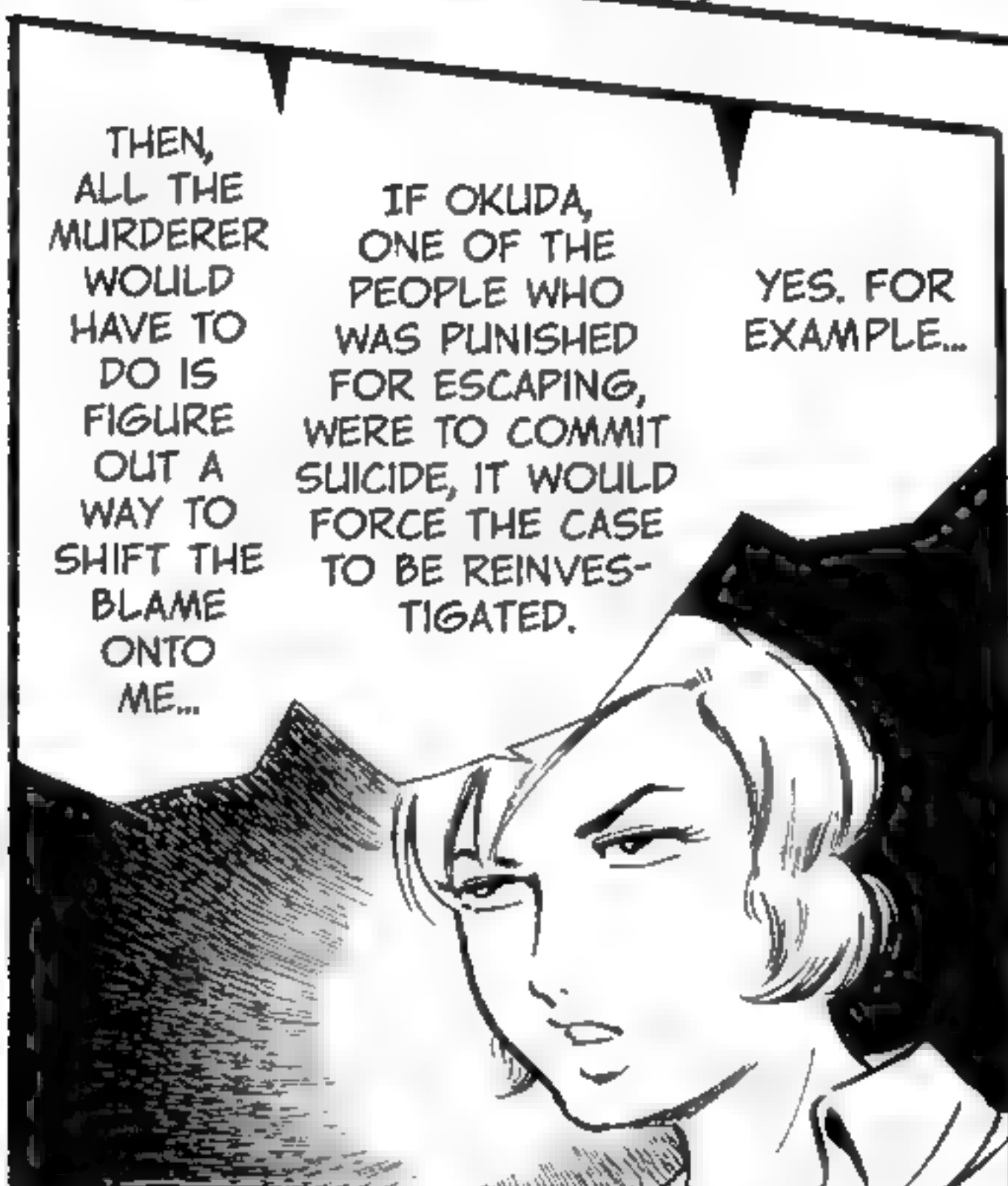




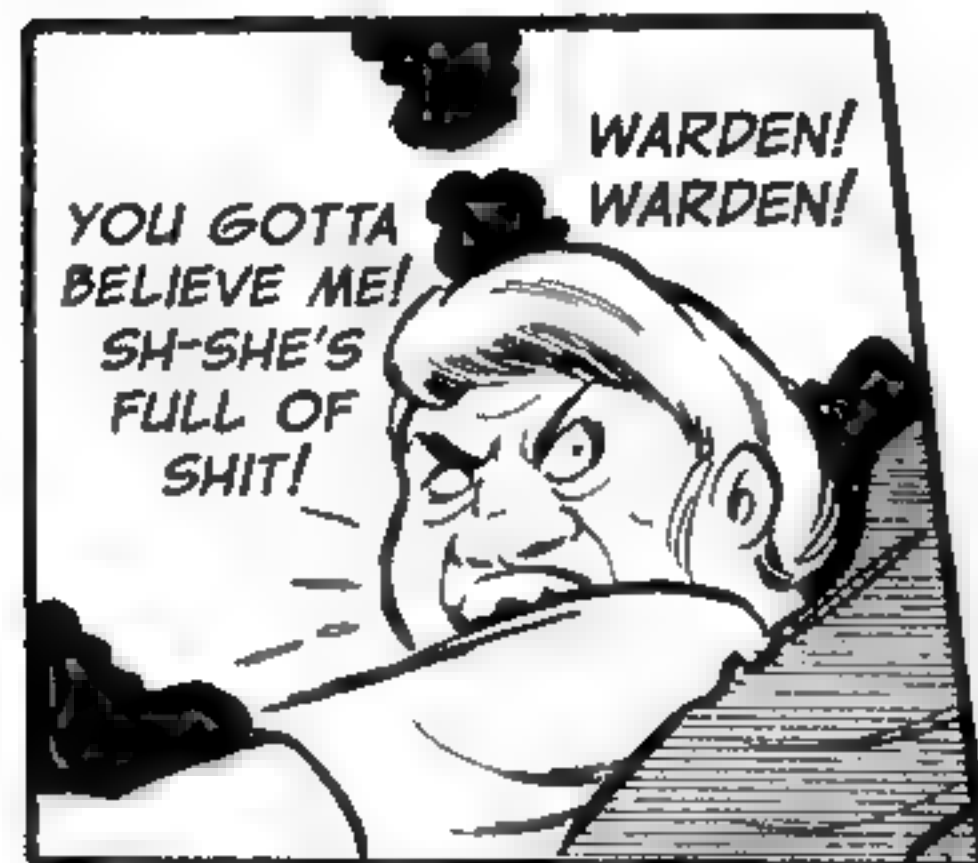




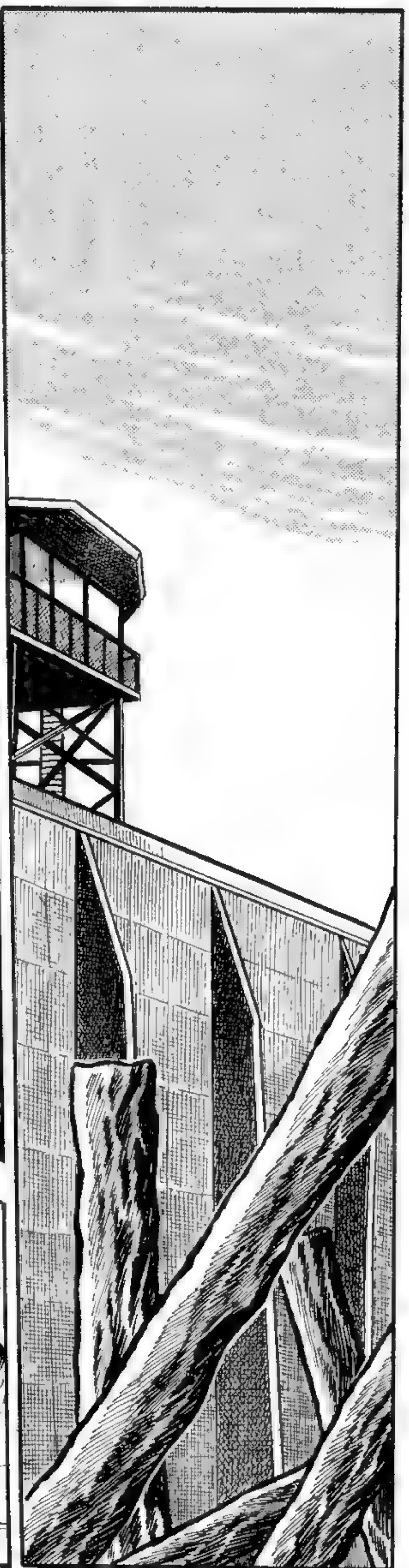
ESCAPING A PRISON IS NO SMALL TASK. IT'S SOMETHING THAT SHOULD ONLY BE DONE AFTER THOROUGH PREPARATION.



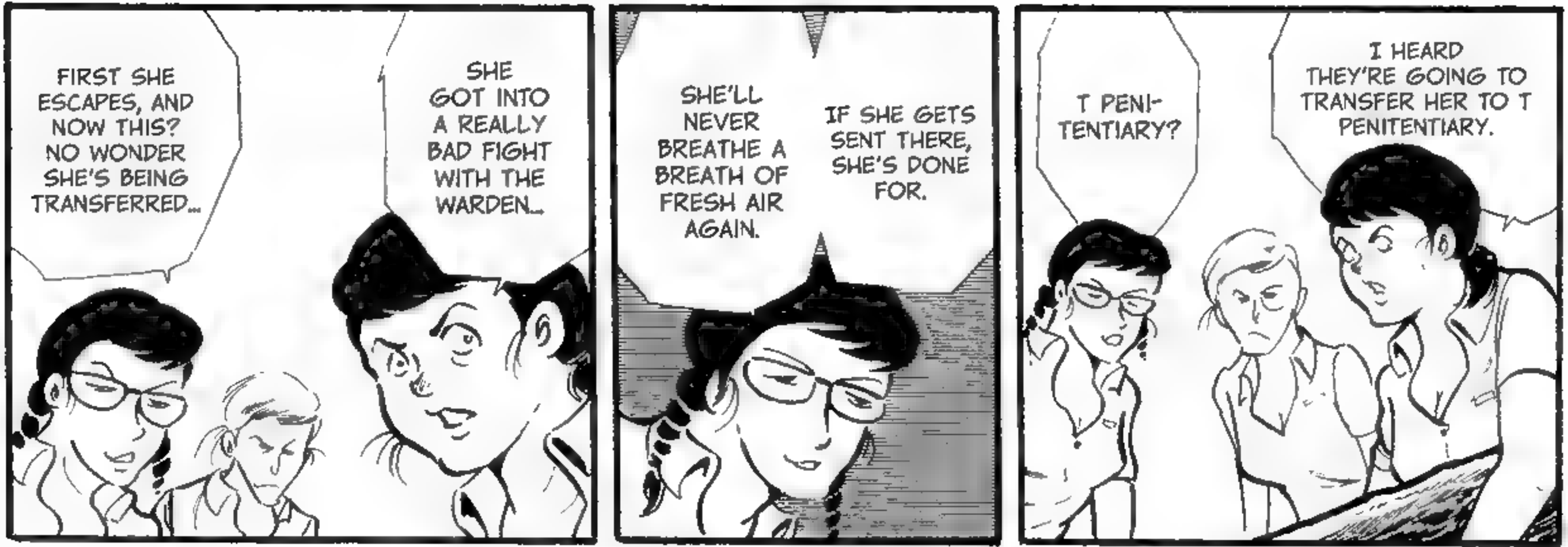








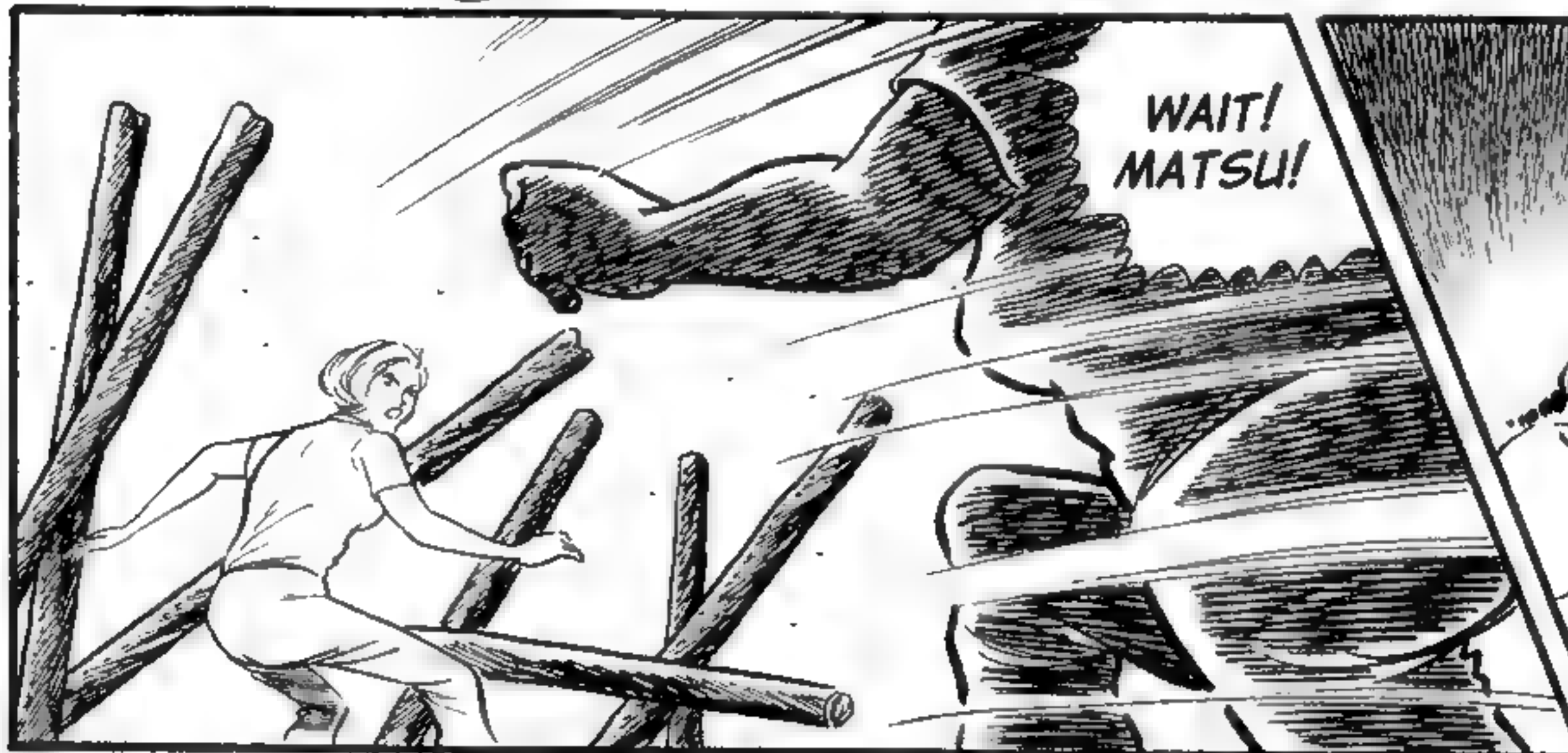
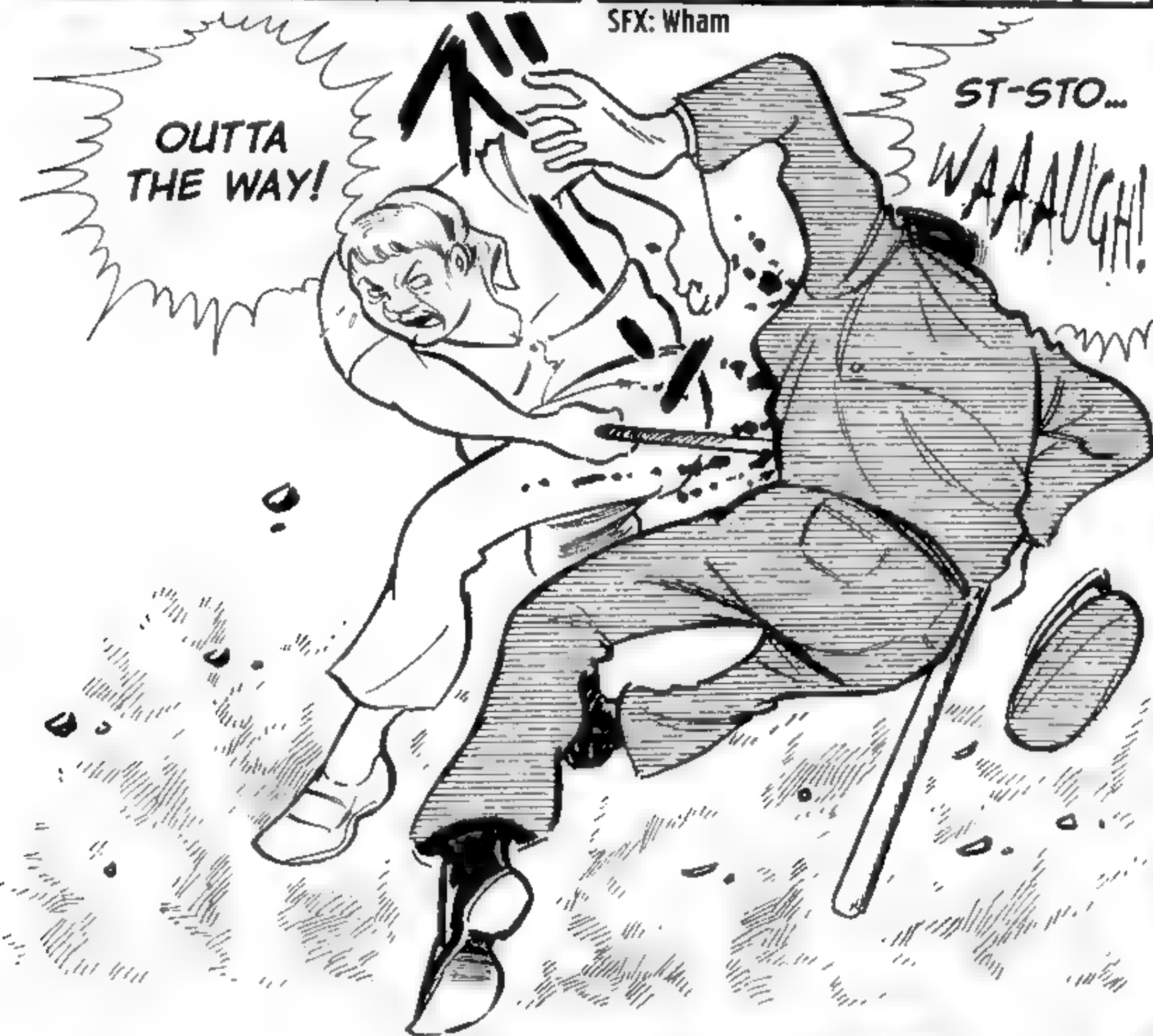






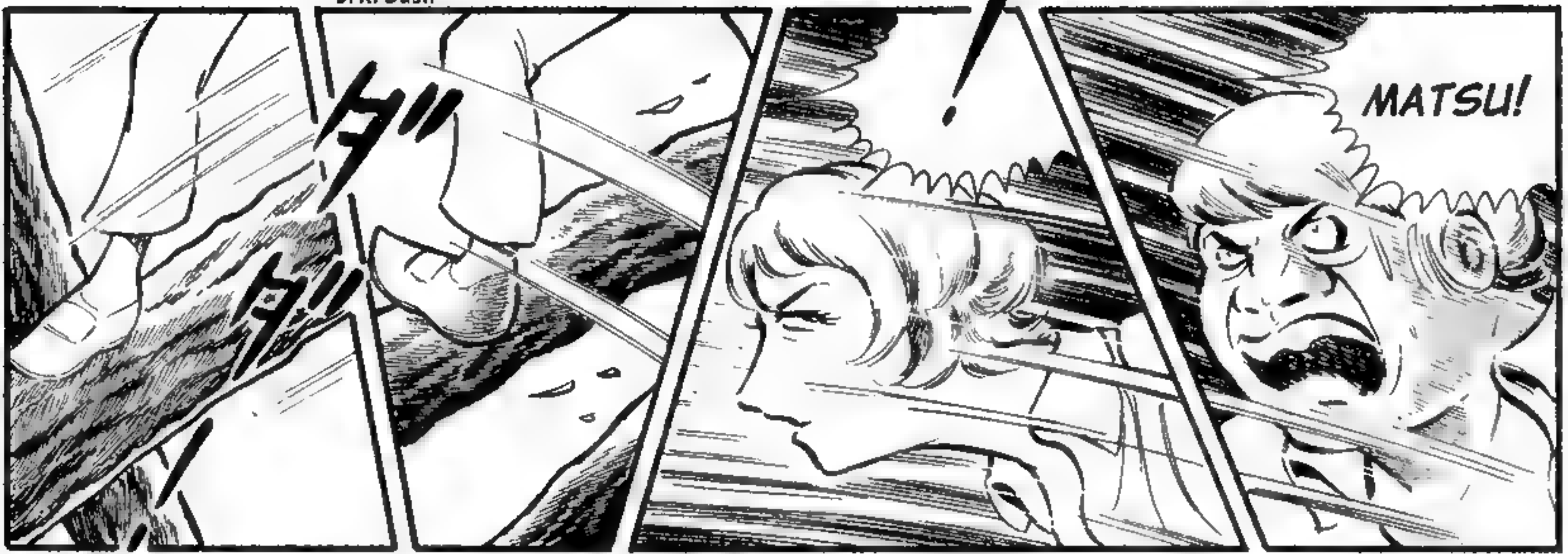


SFX: Wham





SFX: Dash



SFX: Crack



NO  
MATTER WHO  
THEY ARE...  
THEY ALL  
END UP...  
THE SAME...

NO MATTER  
WHO TRIES  
TO STAND IN  
MY WAY...

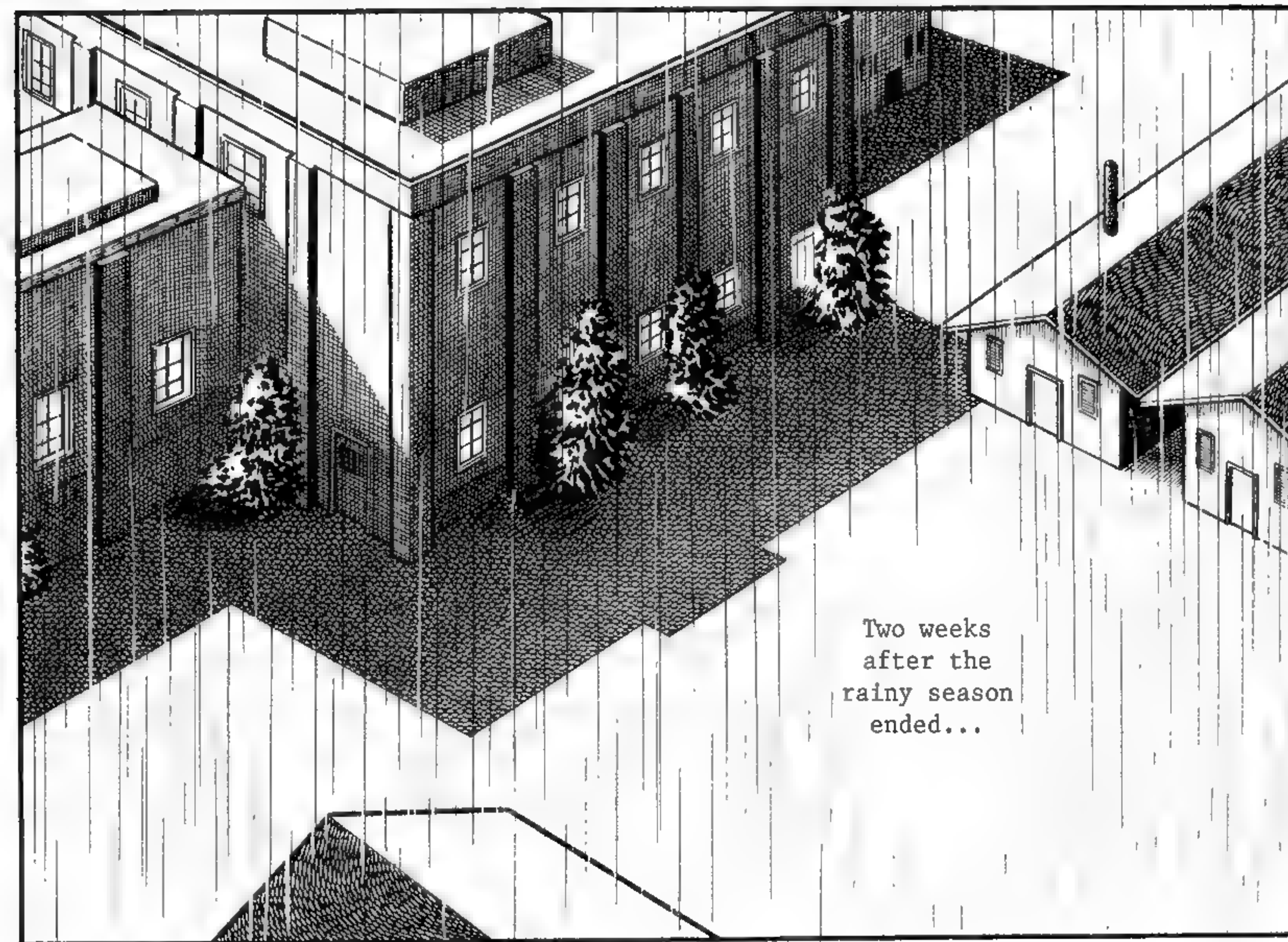
NOW  
DO YOU  
GET IT,  
TODA?



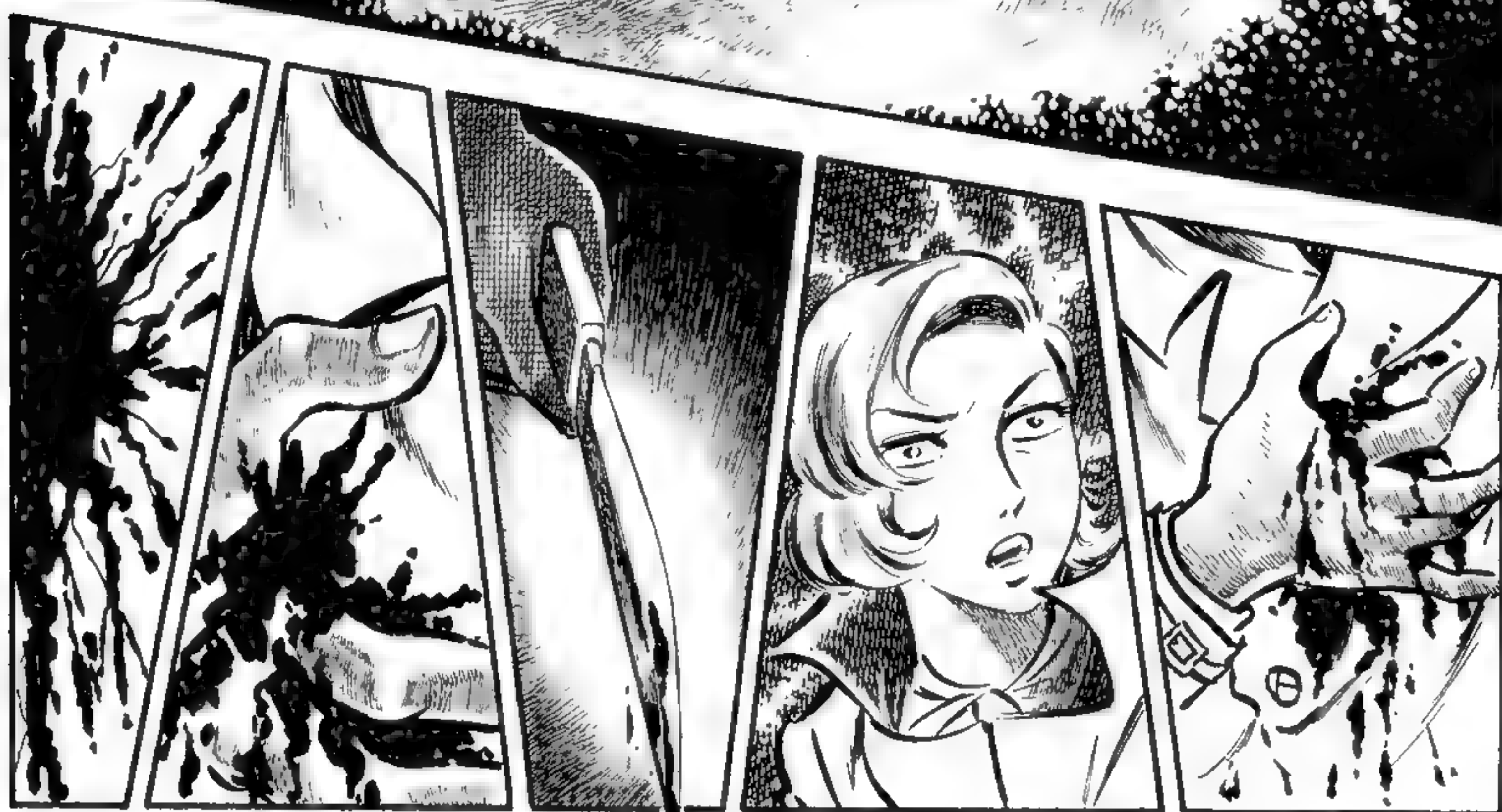




# Chapter 5 Visitor in the Rain







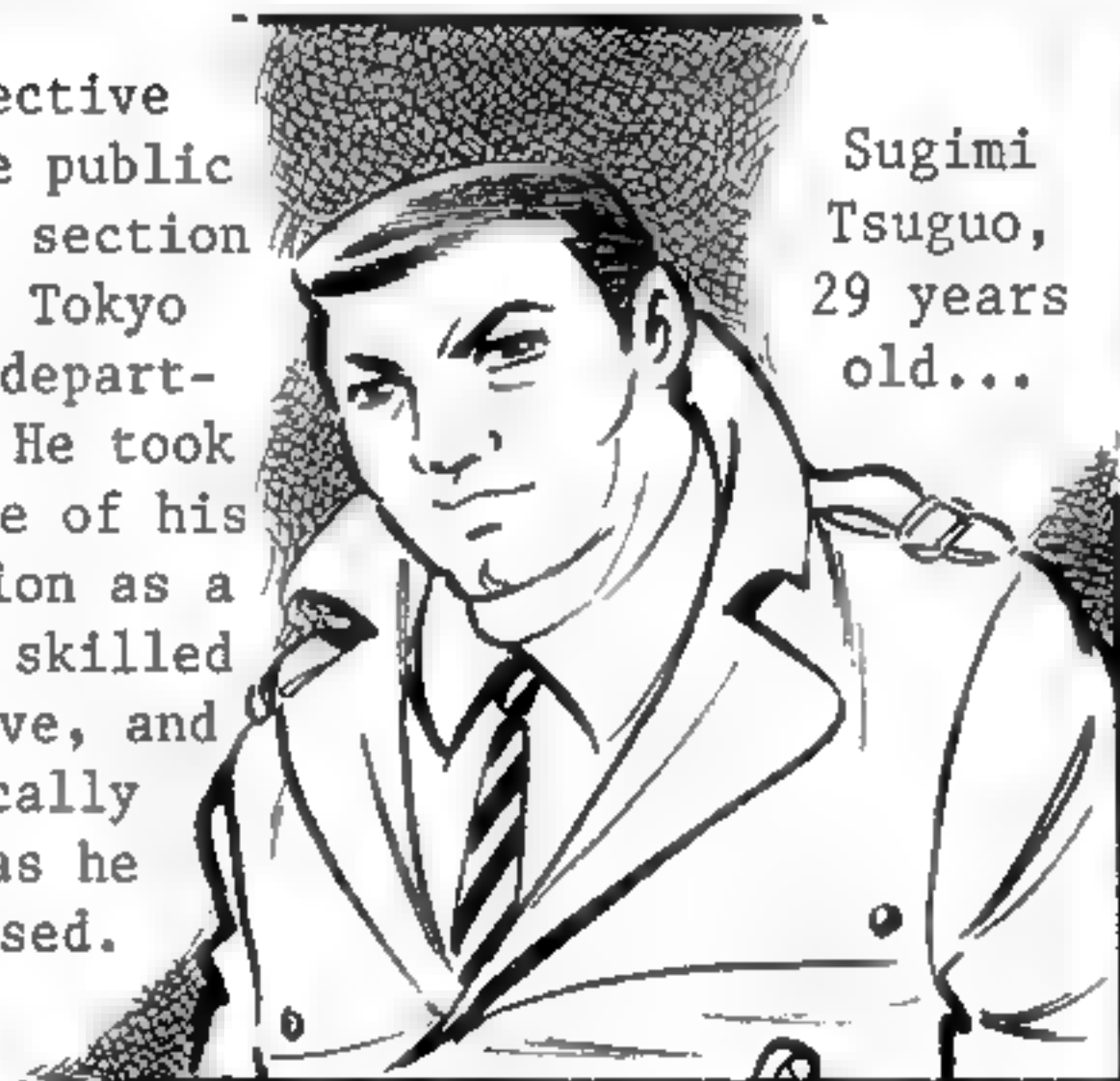






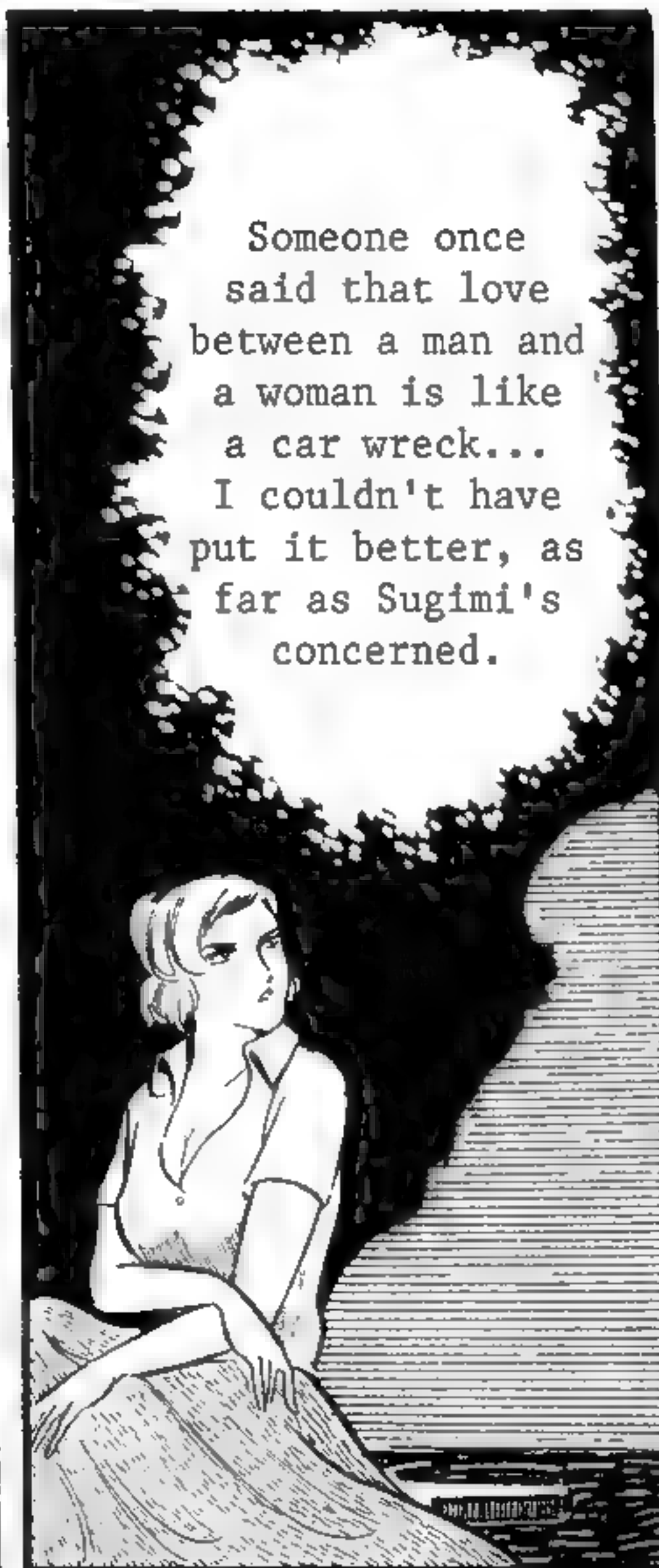


A detective with the public security section of the Tokyo police department... He took advantage of his reputation as a shrewd, skilled detective, and basically did as he pleased.



Sugimi Tsuguo, 29 years old...

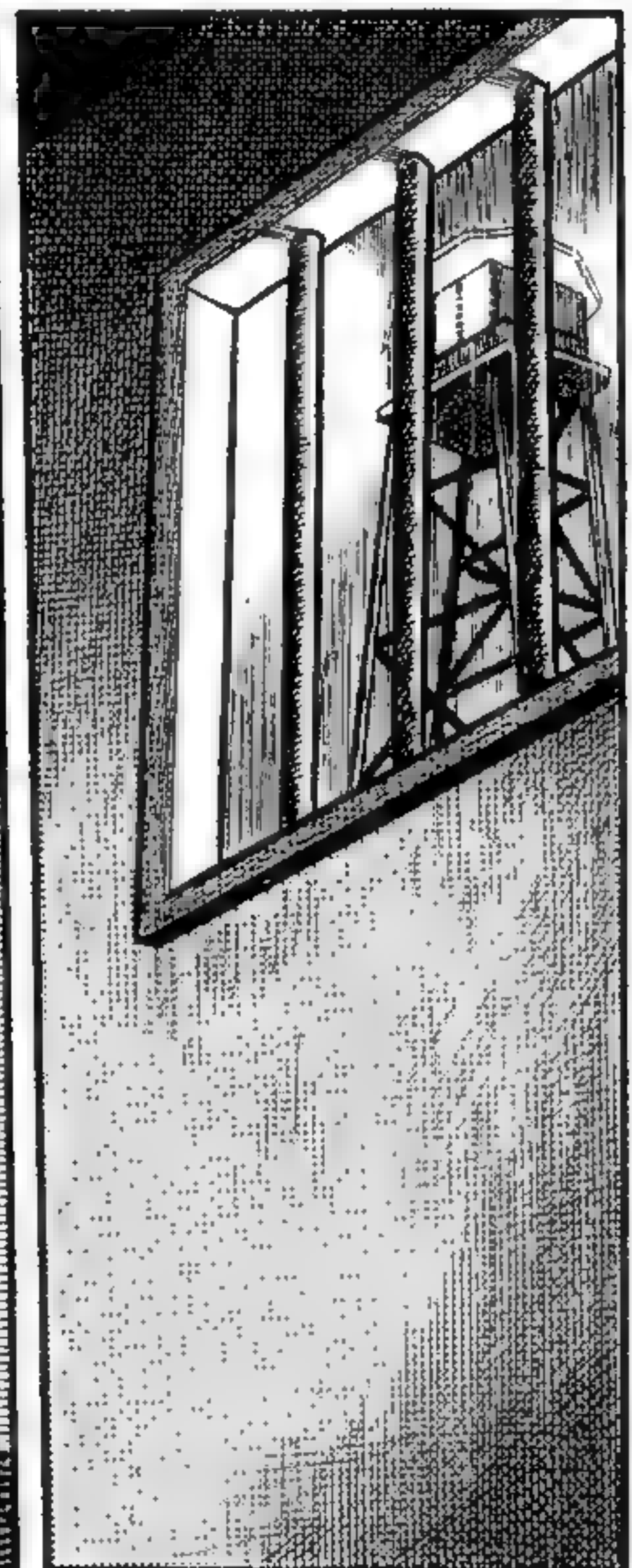
Someone once said that love between a man and a woman is like a car wreck... I couldn't have put it better, as far as Sugimi's concerned.



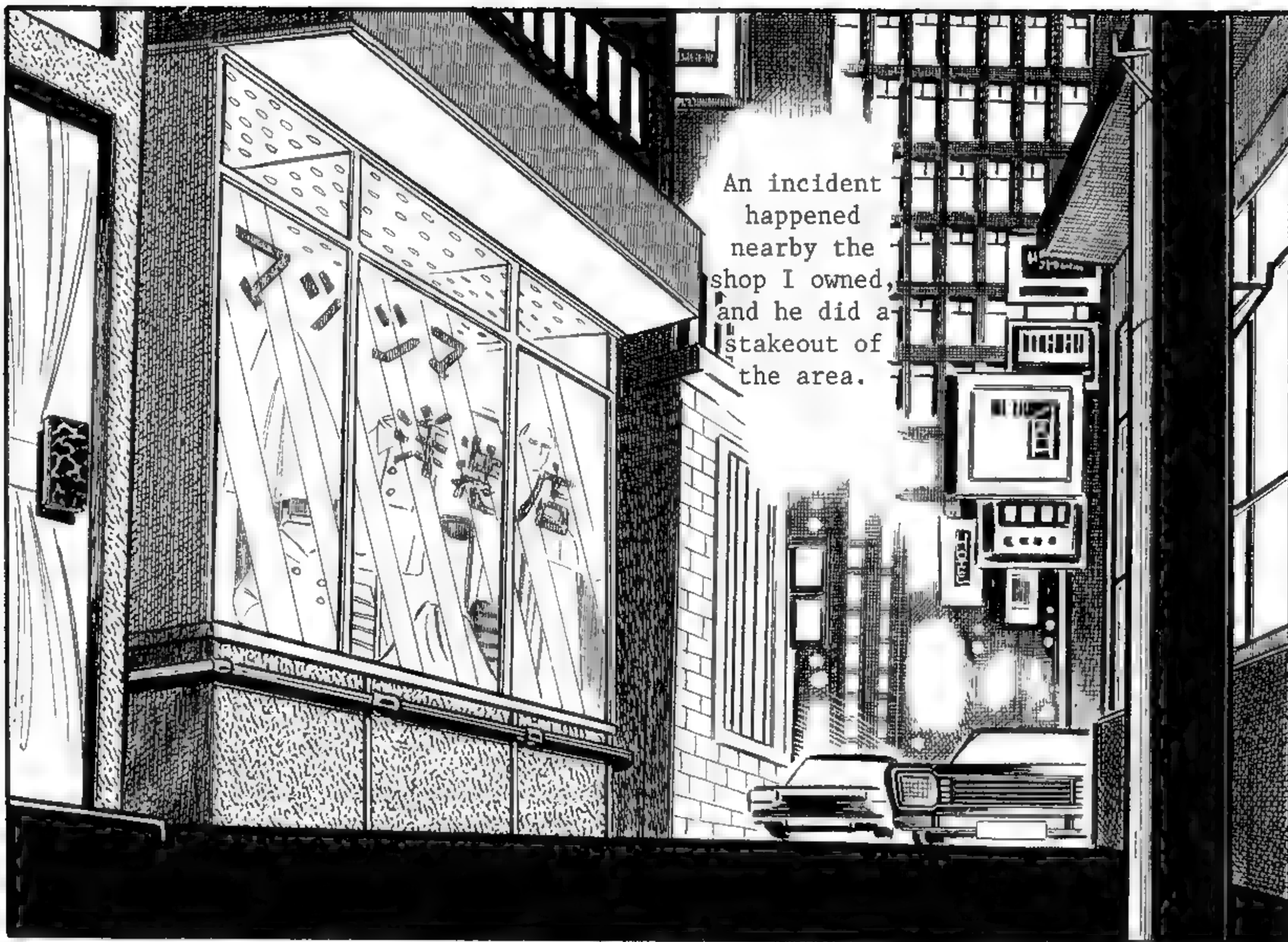
Yes... at the end of last year...



I first met him...







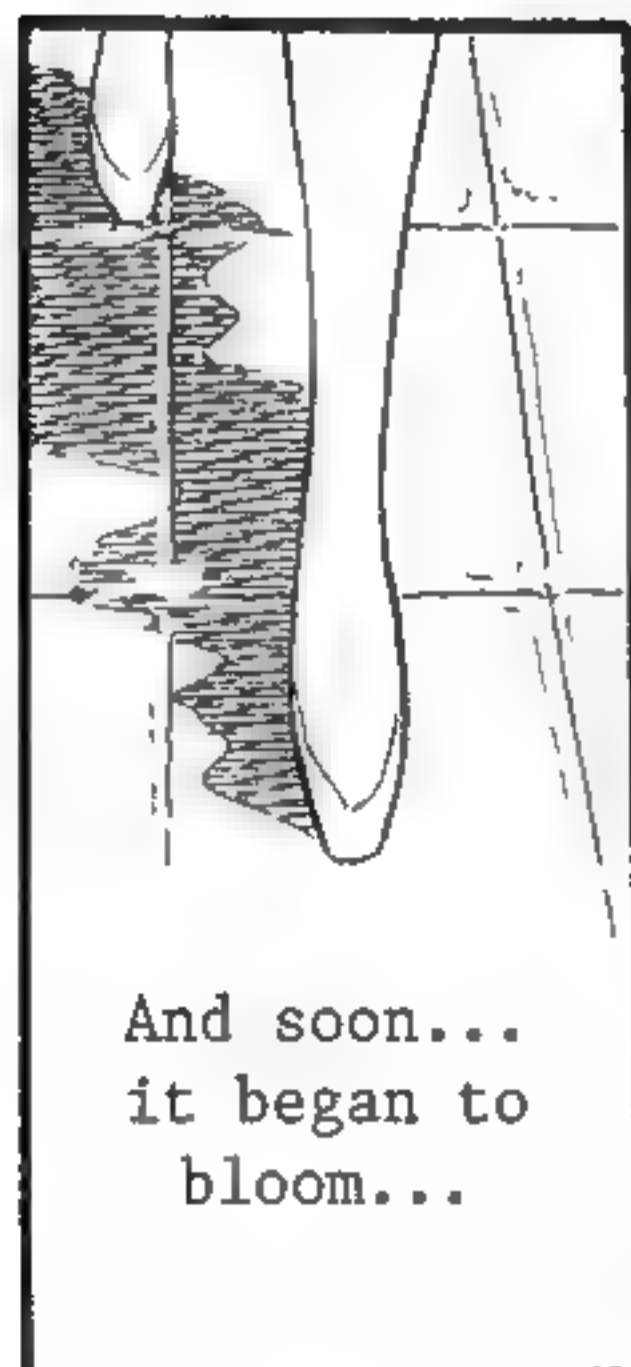
An incident  
happened  
nearby the  
shop I owned,  
and he did a  
stakeout of  
the area.



seemed like an  
amazing thing. And  
I thought of adult  
love as something that  
should be made to bloom  
quietly, without being  
particular about  
people.

I was tired  
of living a  
fast life,  
and to me,  
living a  
quiet,  
average  
life

He was quiet  
and uncouth, but  
for some reason,  
I felt love at  
every word he  
said and every  
move he made.



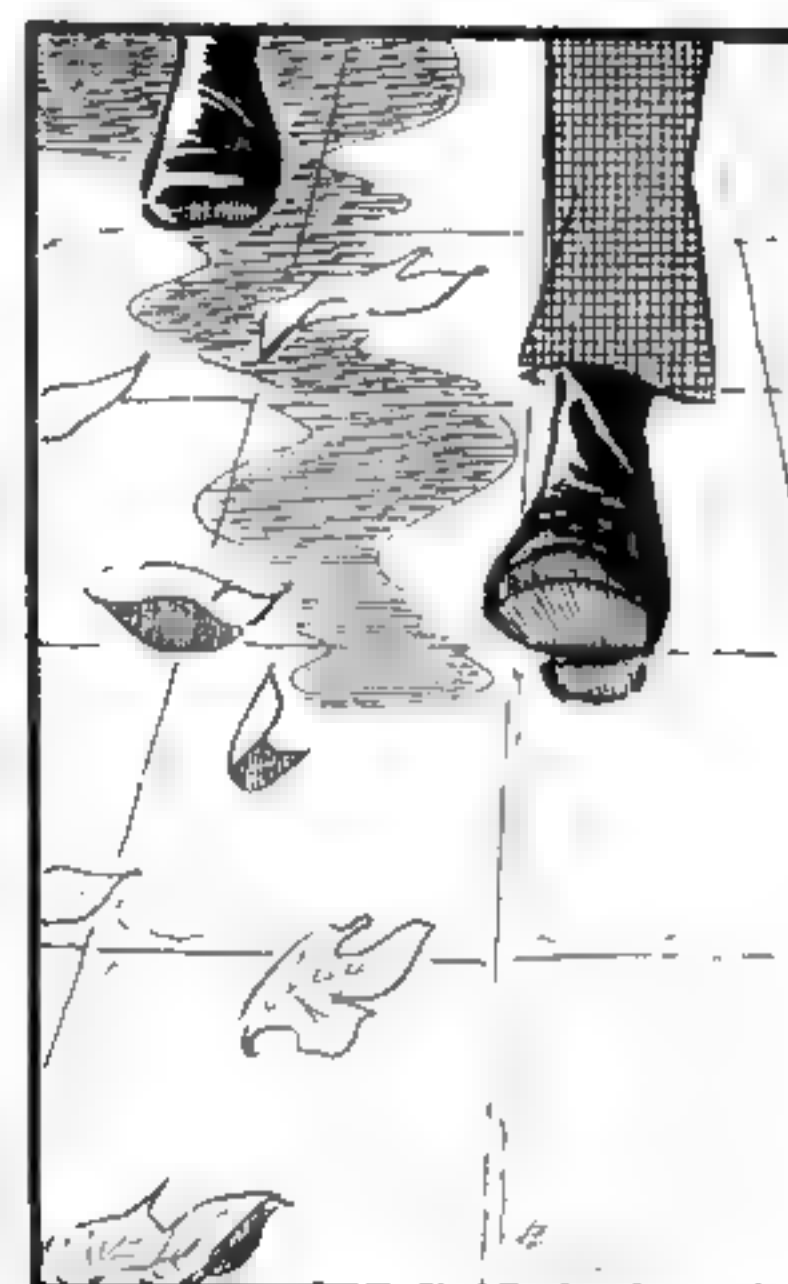
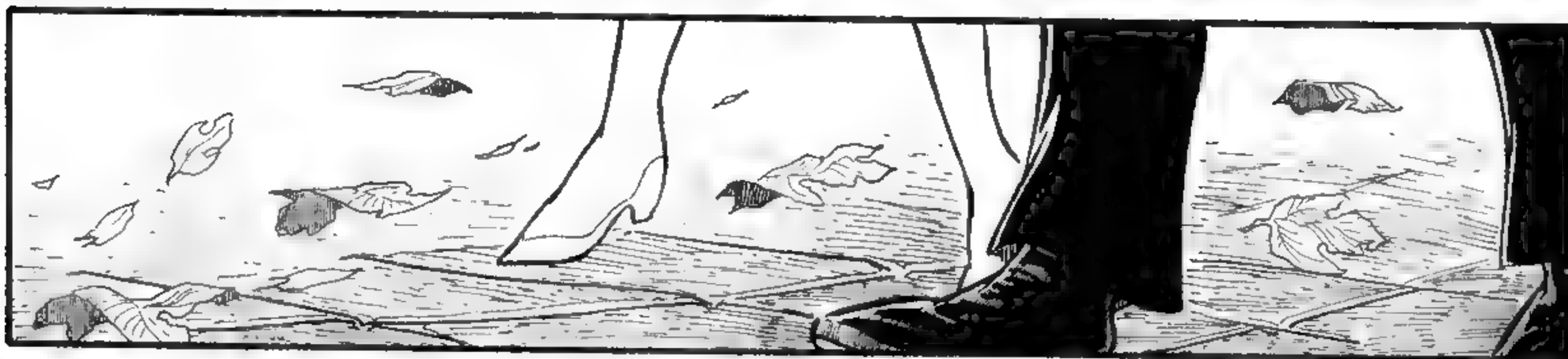
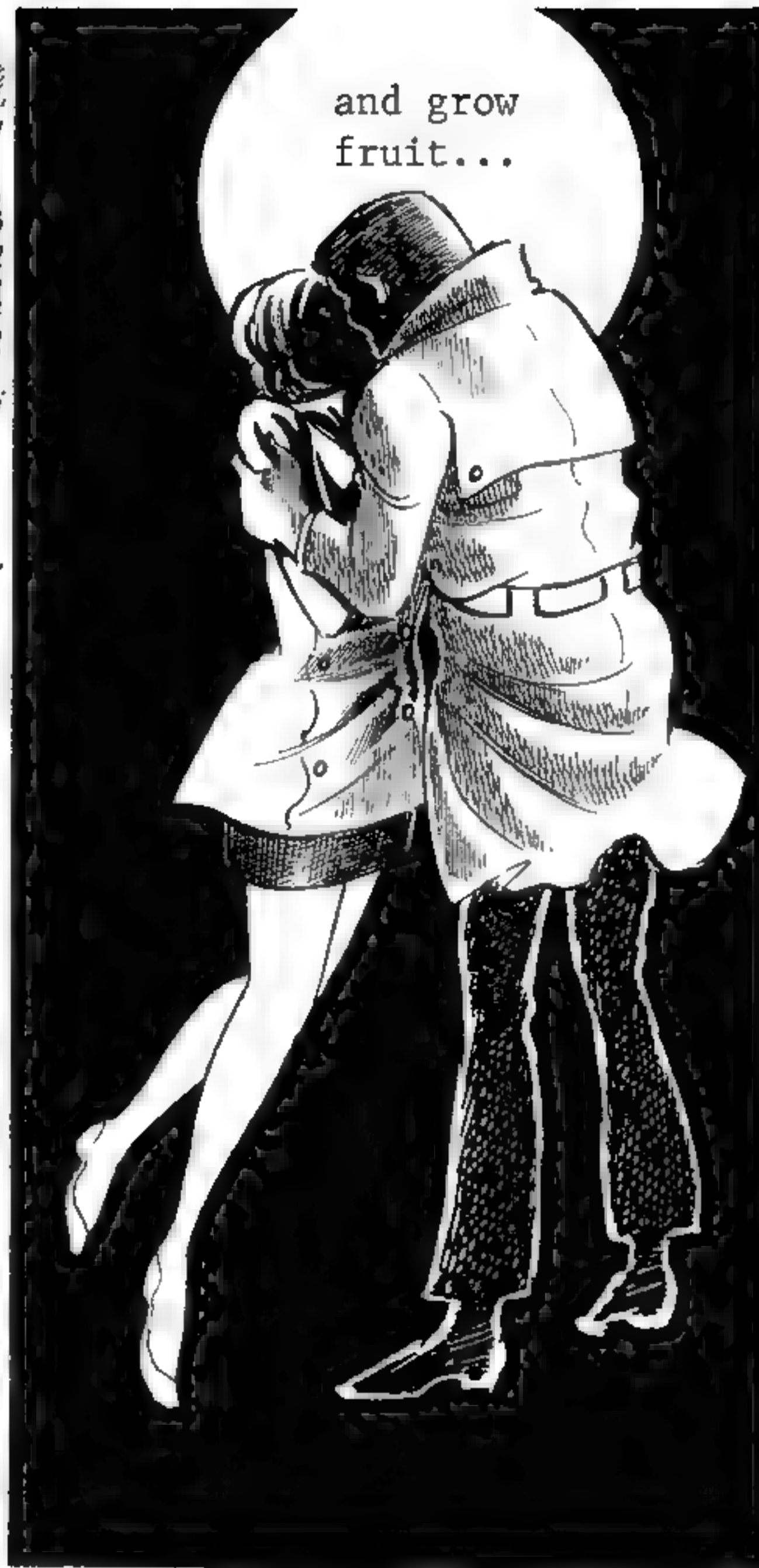
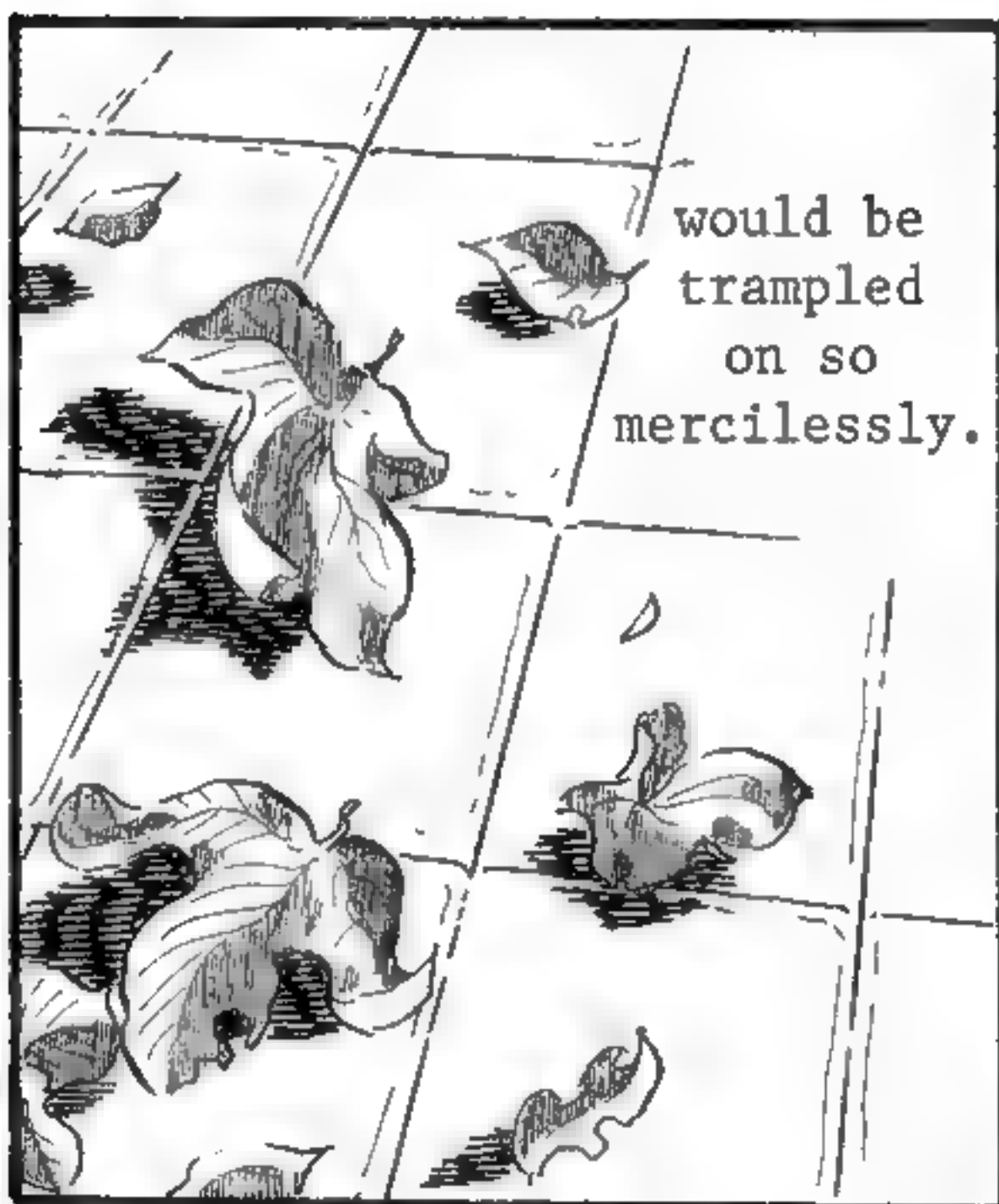
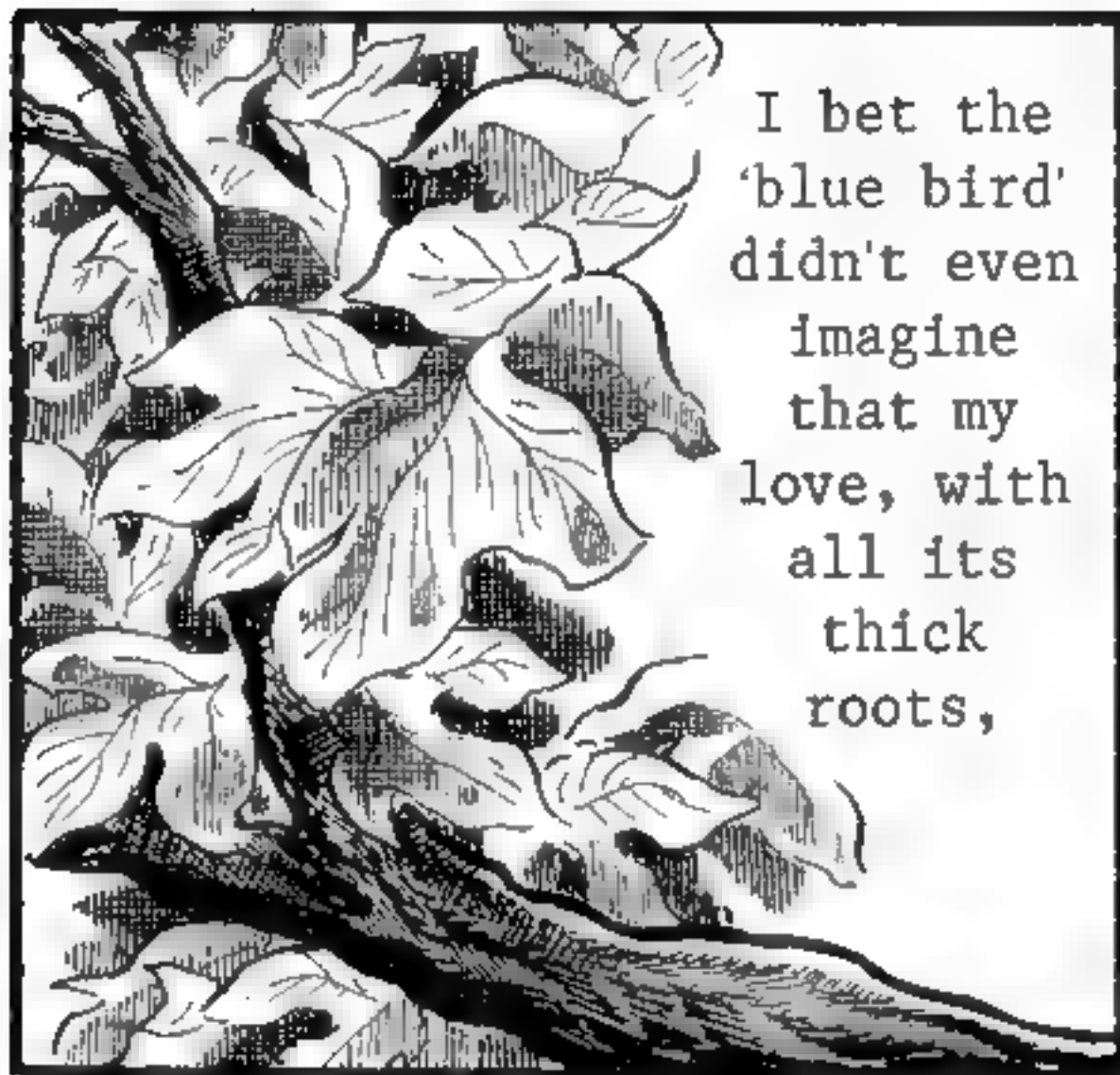
And soon...  
it began to  
bloom...



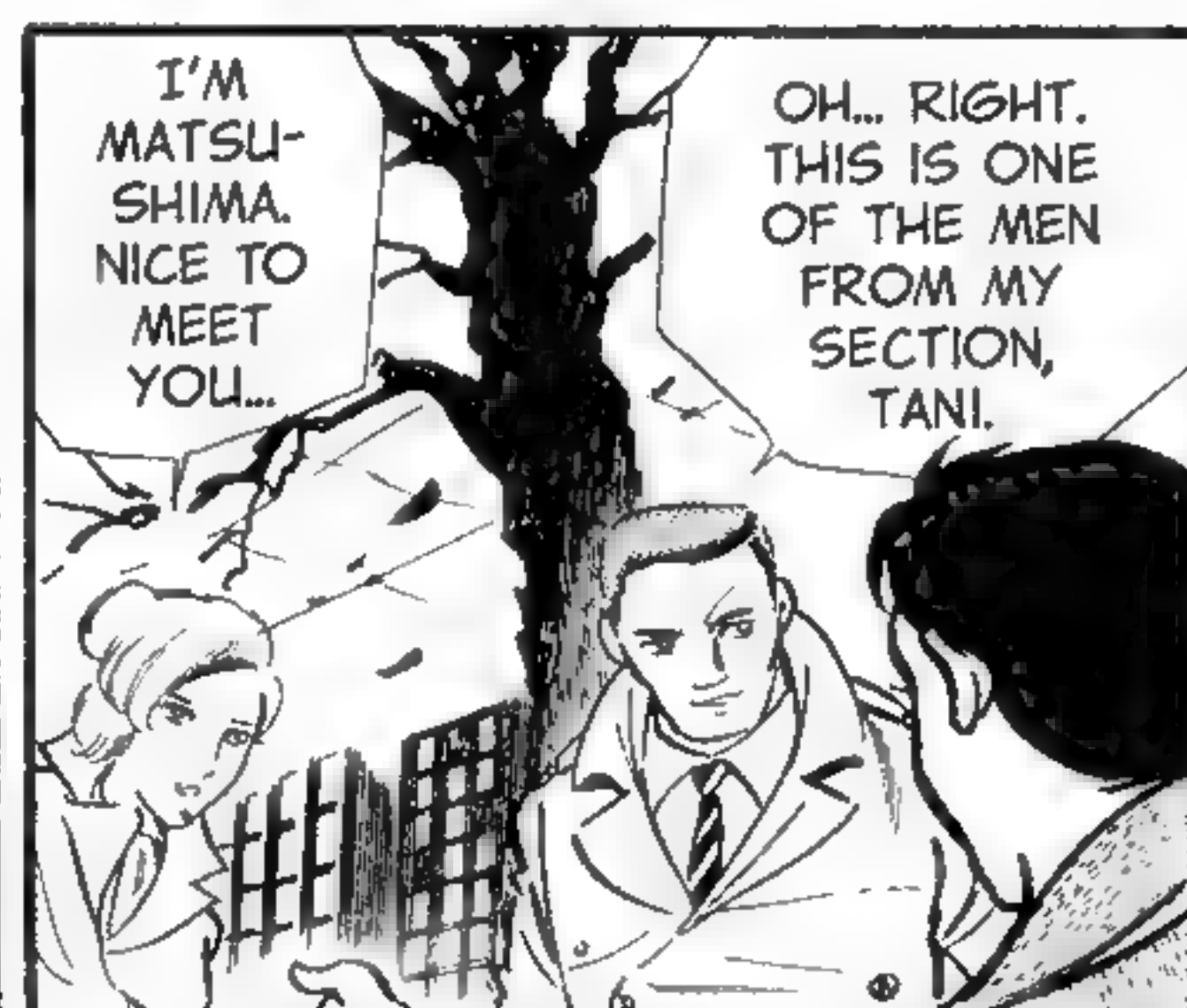
The love  
that sprouted  
inside of me  
quickly grew  
and sprouted  
its leaves...



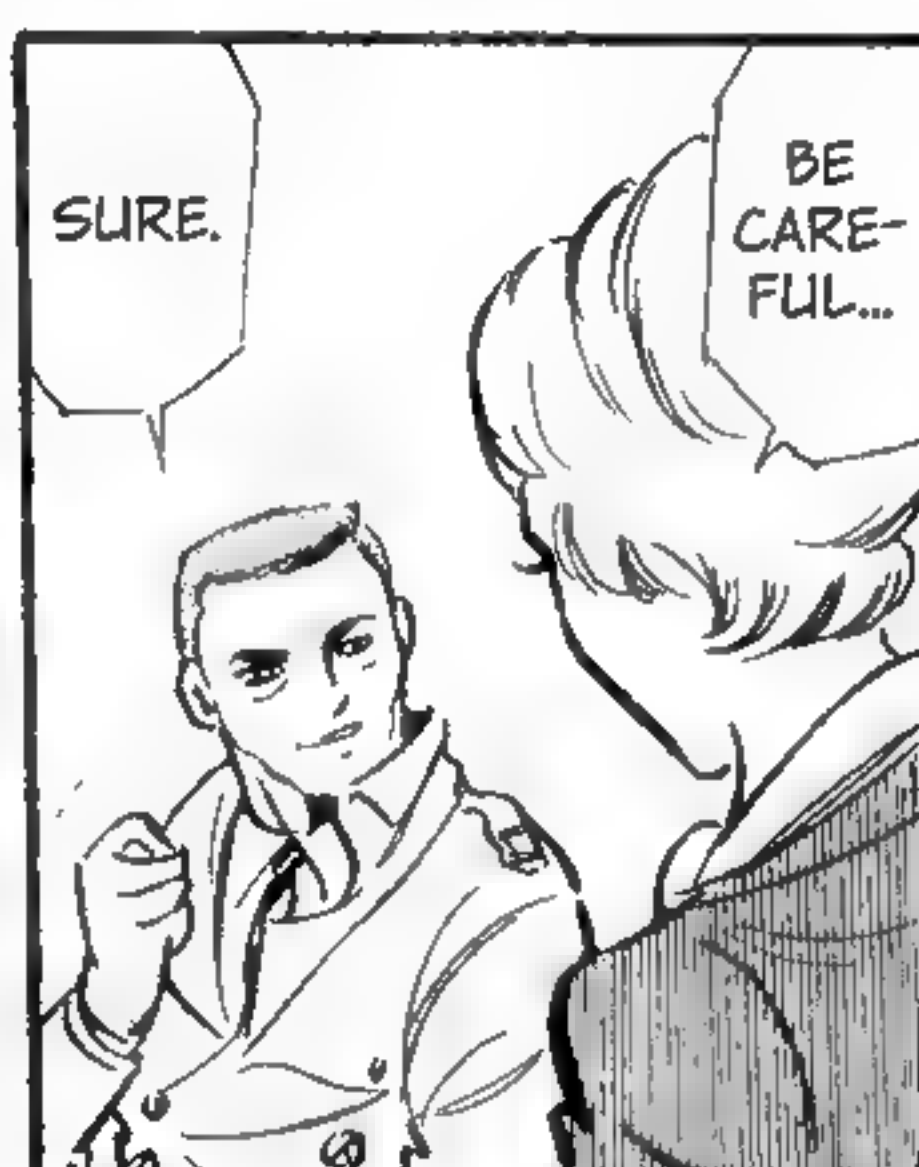
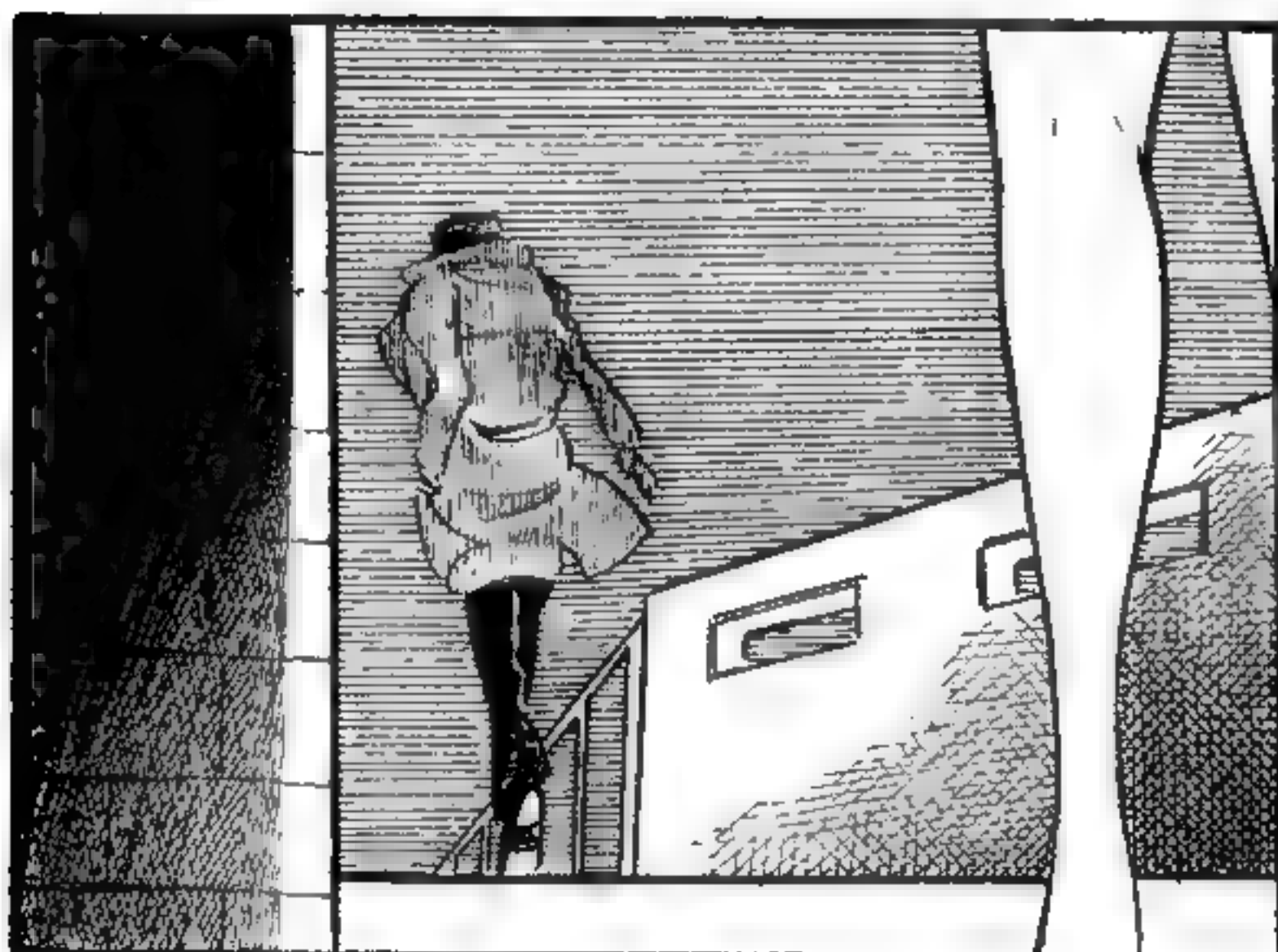
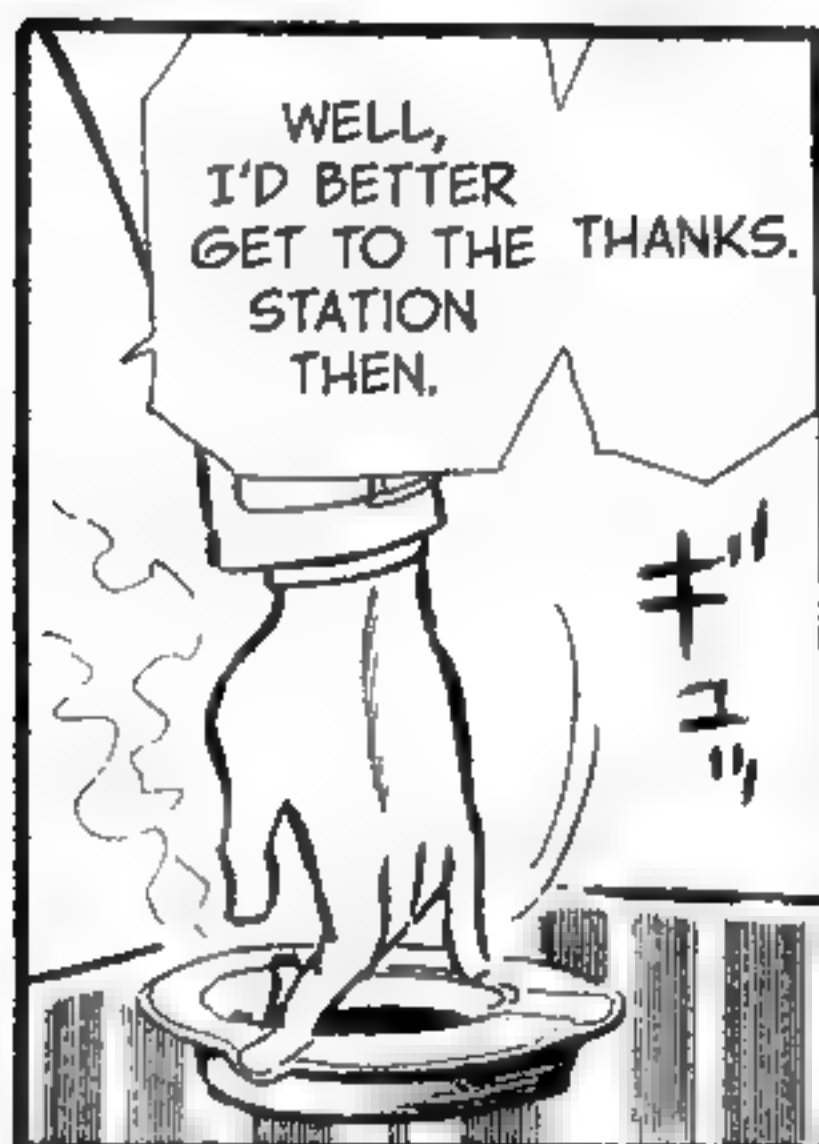
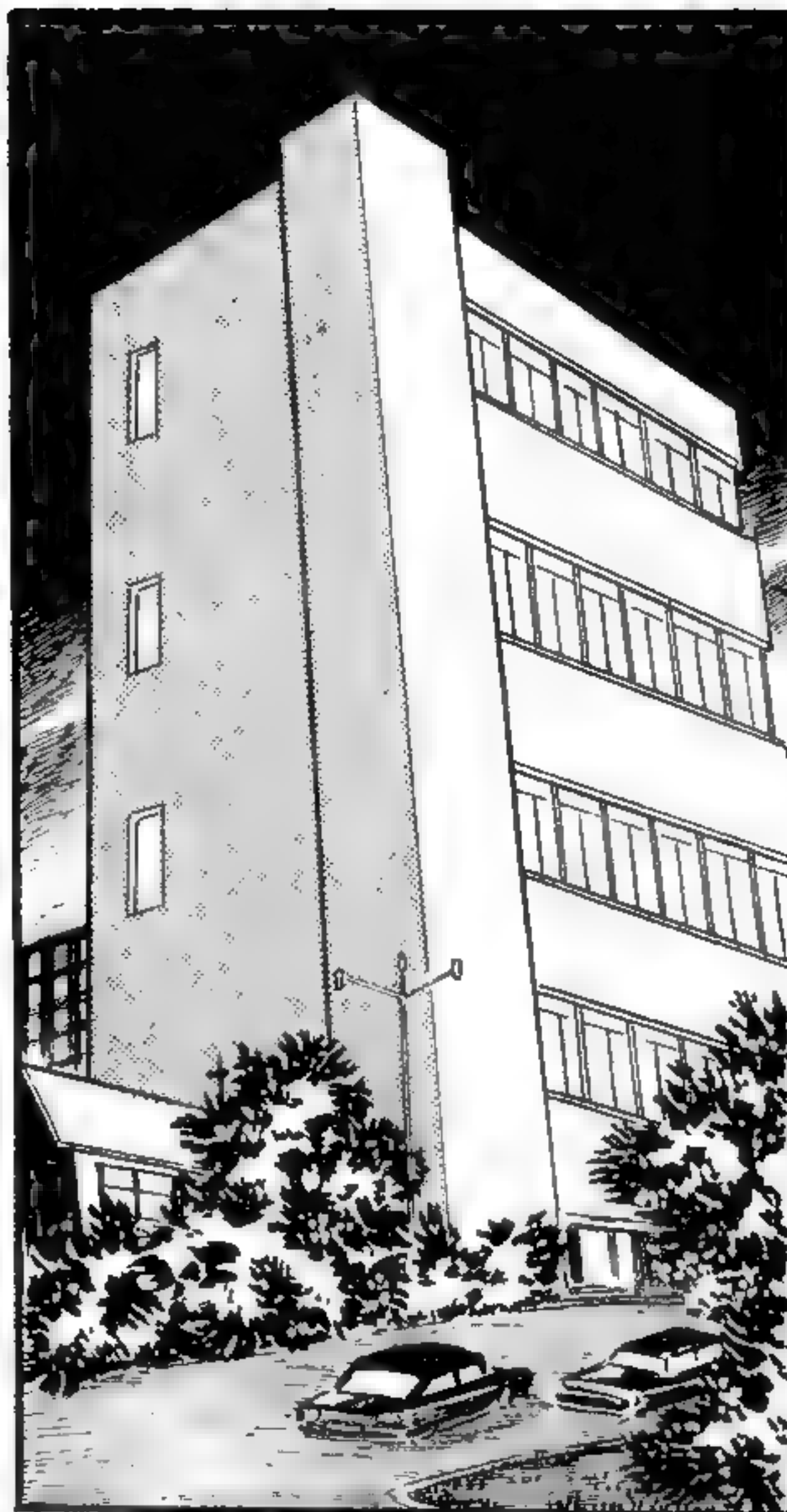
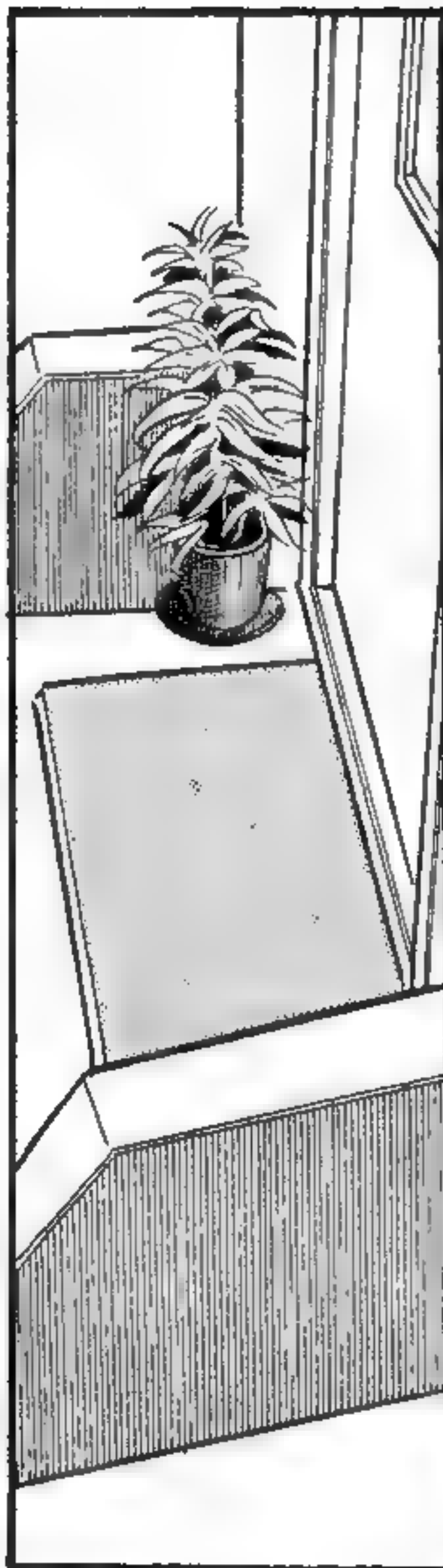




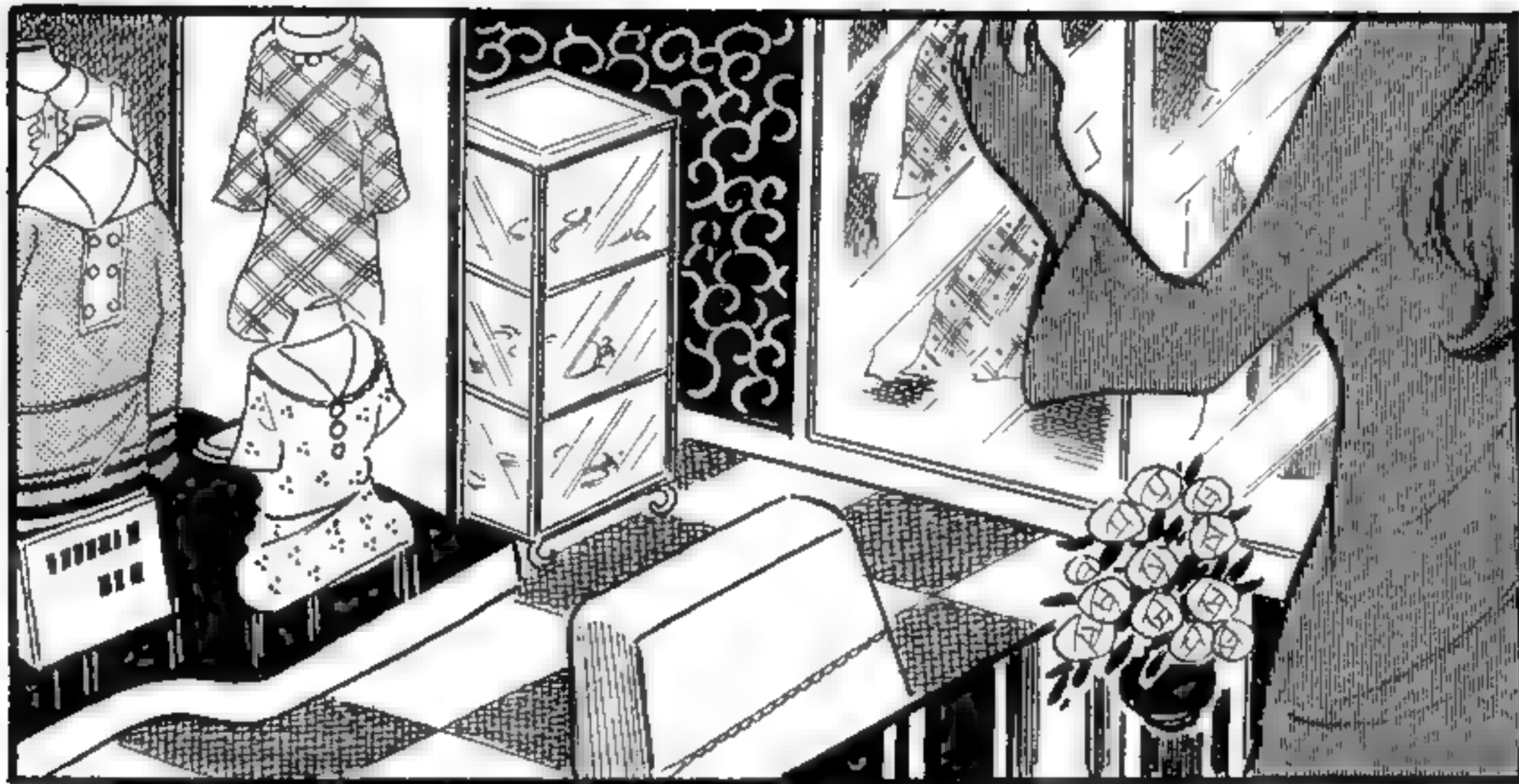




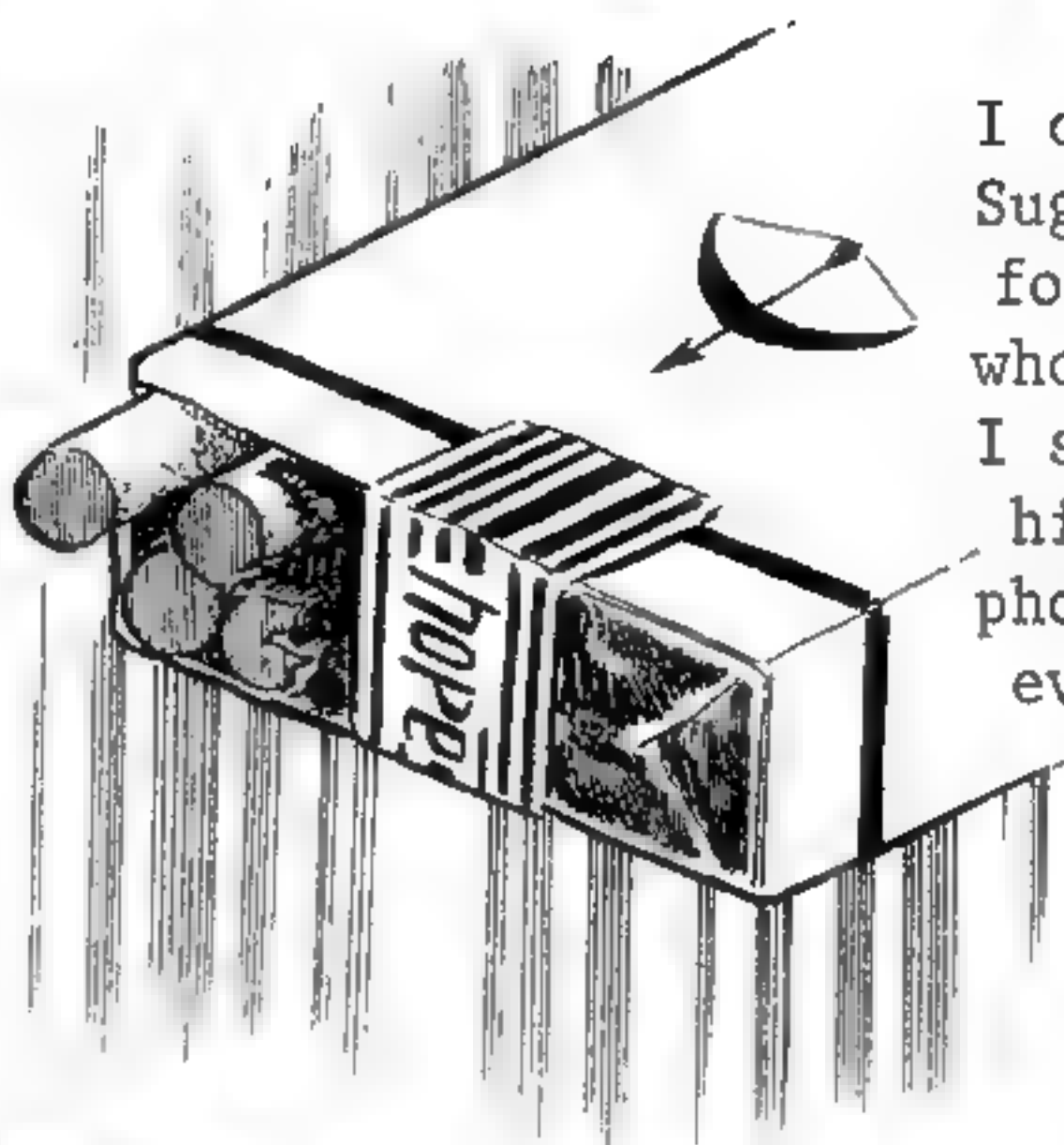








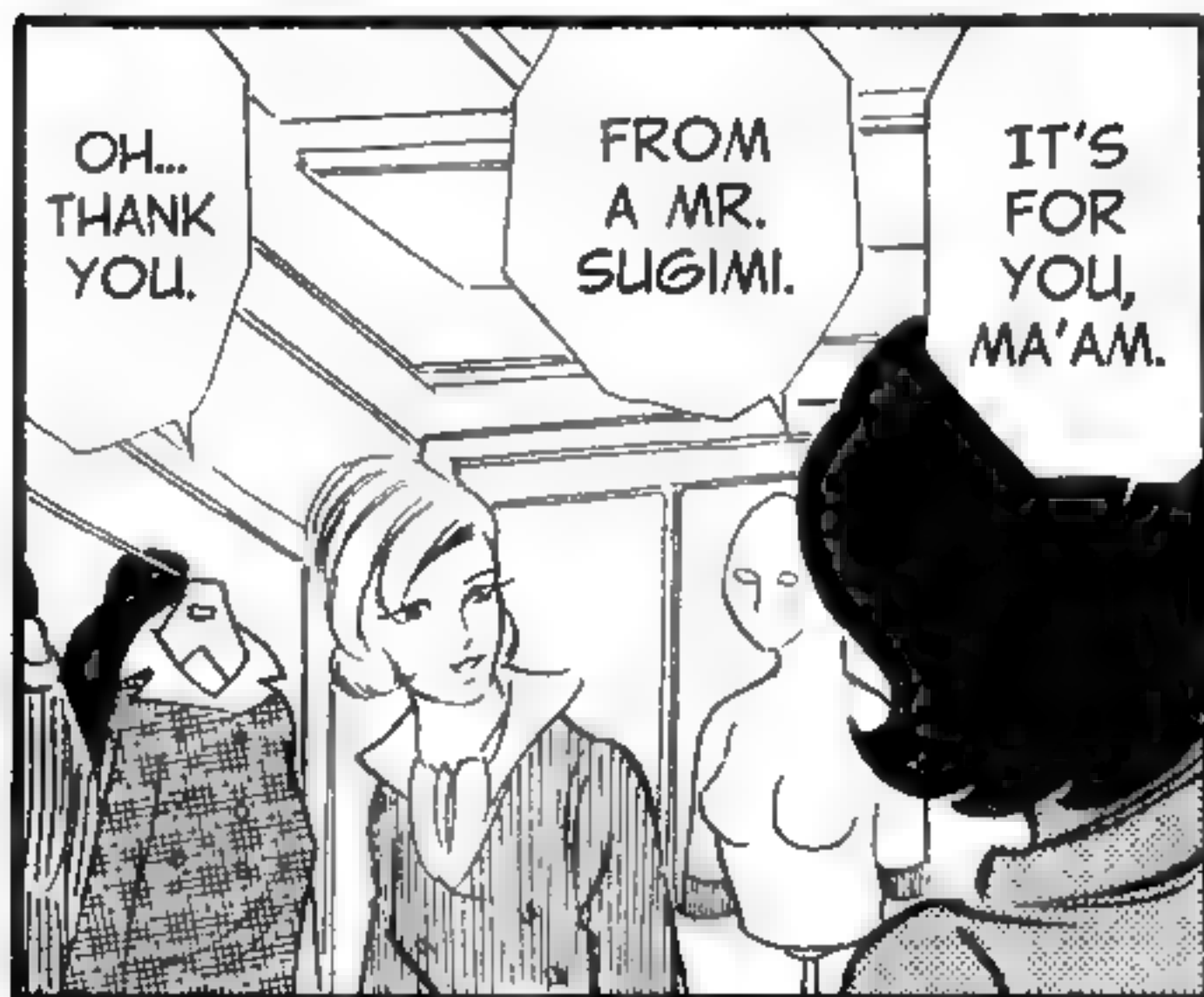
but since no new ground had been covered in the case, he claimed he was busy investigating and doing stakeouts. To me, though, those phone calls were enough to give me peace of mind as I got through my work each day.



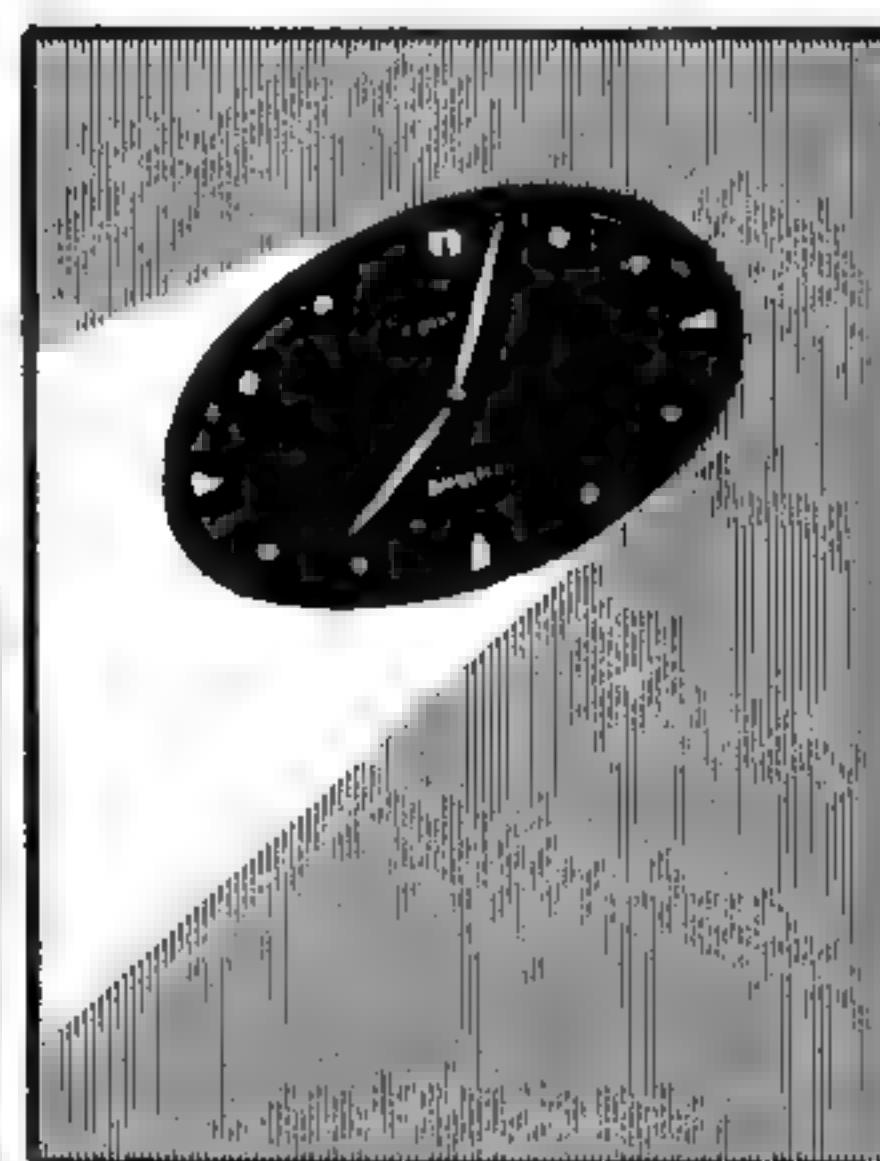
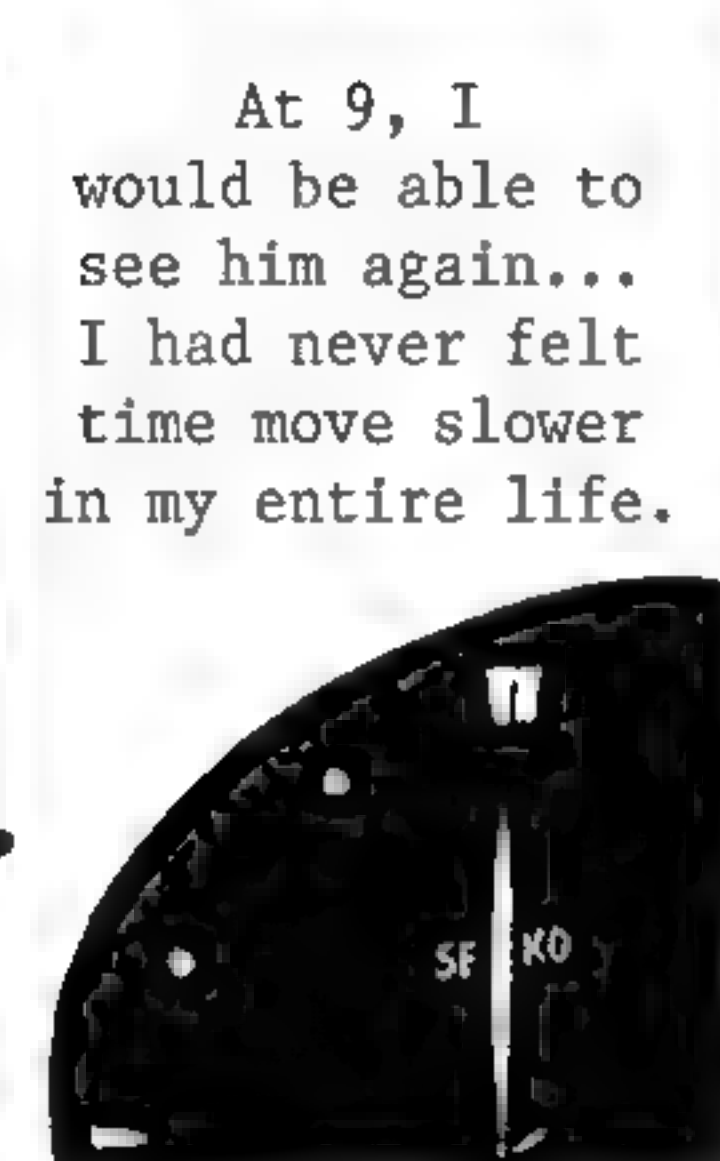
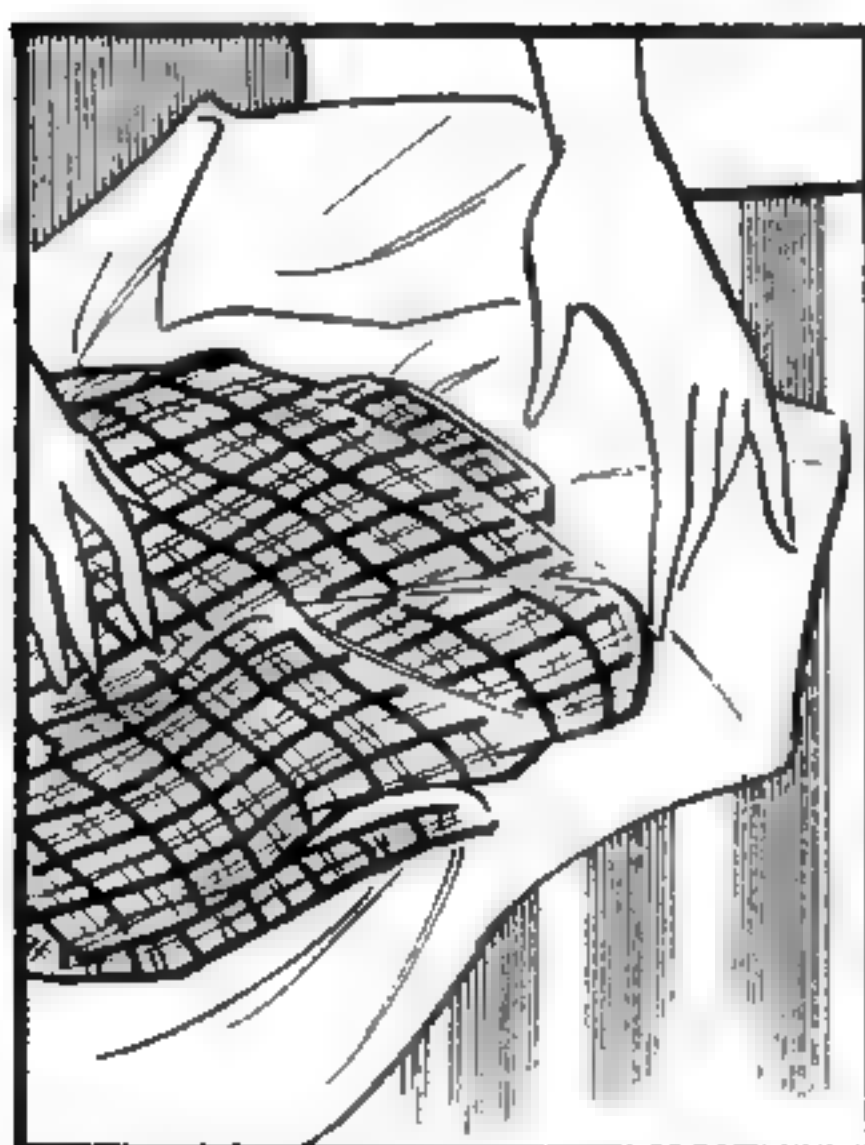
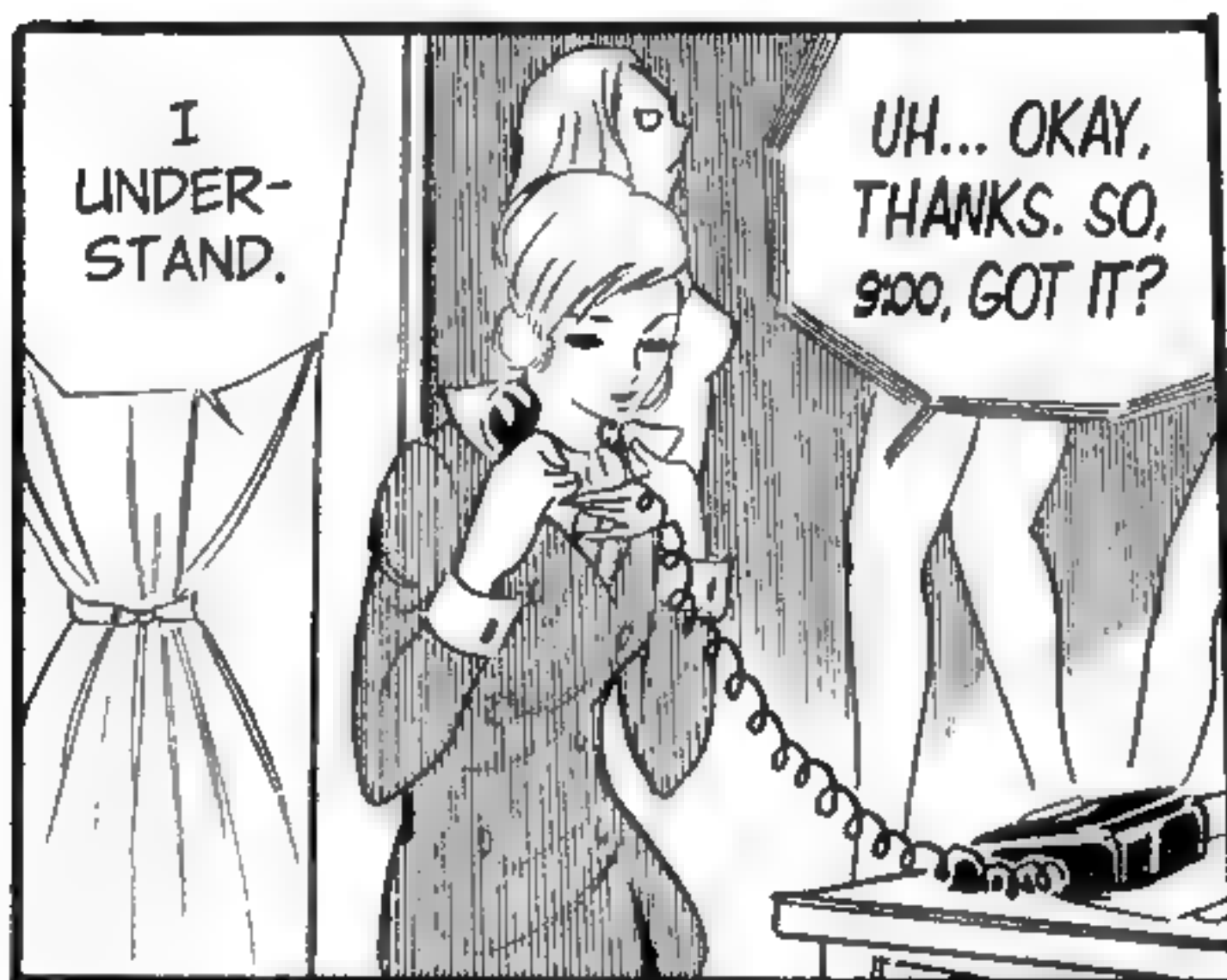
I didn't see Sugimi again for about a whole month. I spoke with him on the phone almost every day,



Sign: Matsushima Boutique Specialty Store Alliance



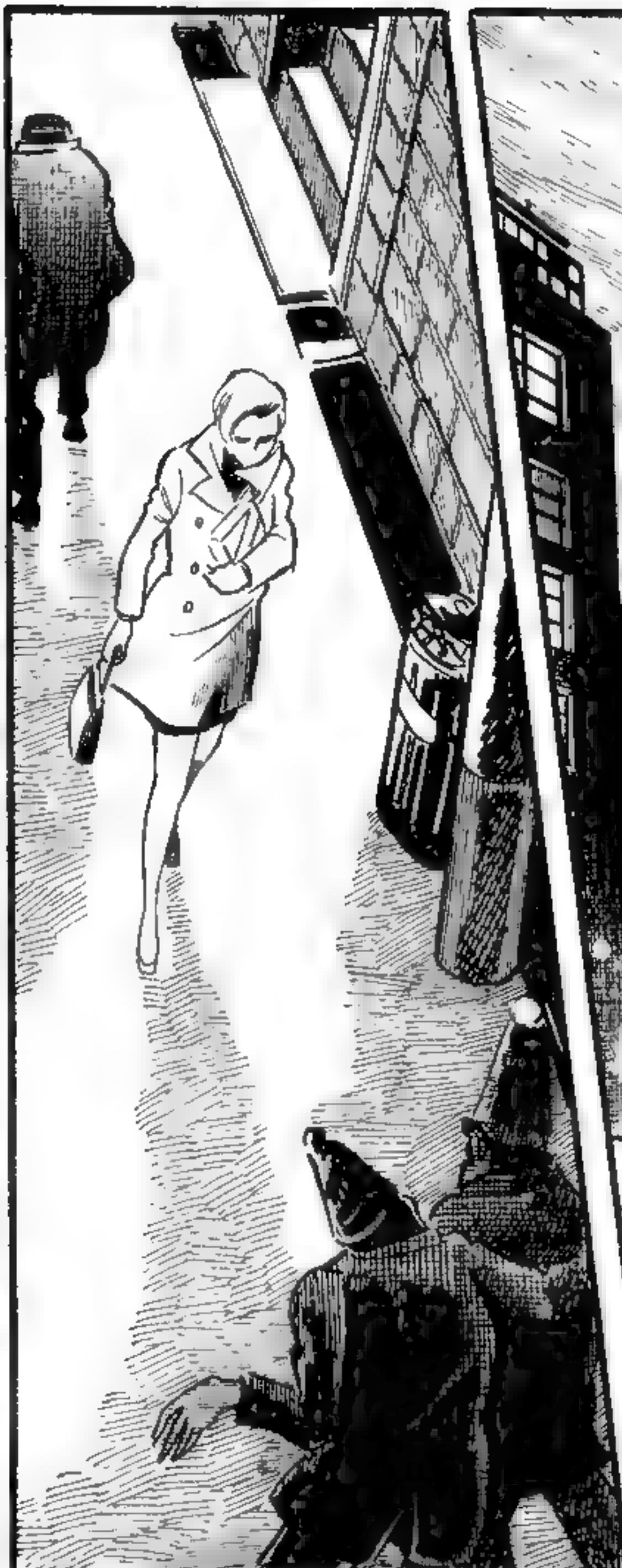
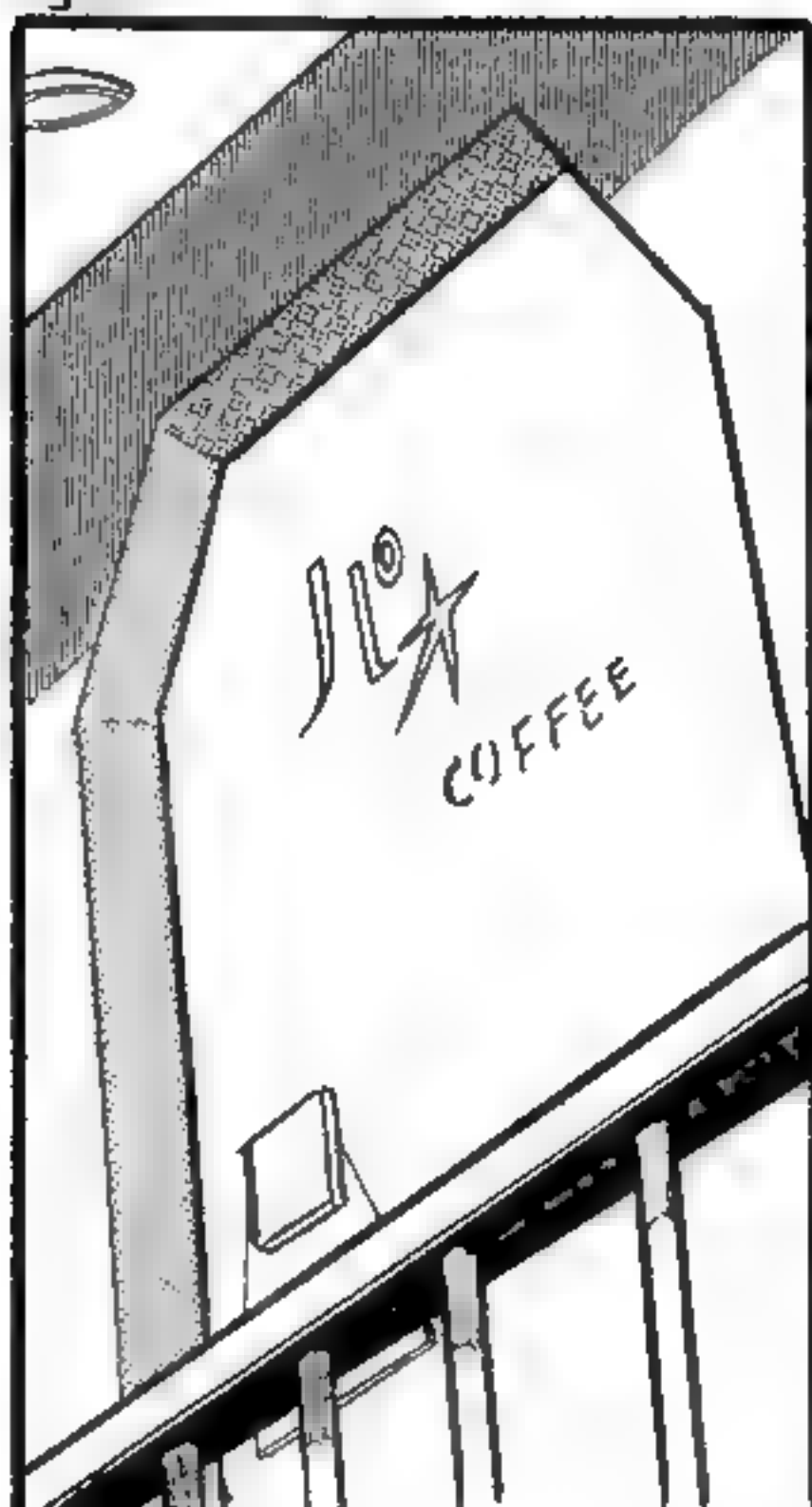




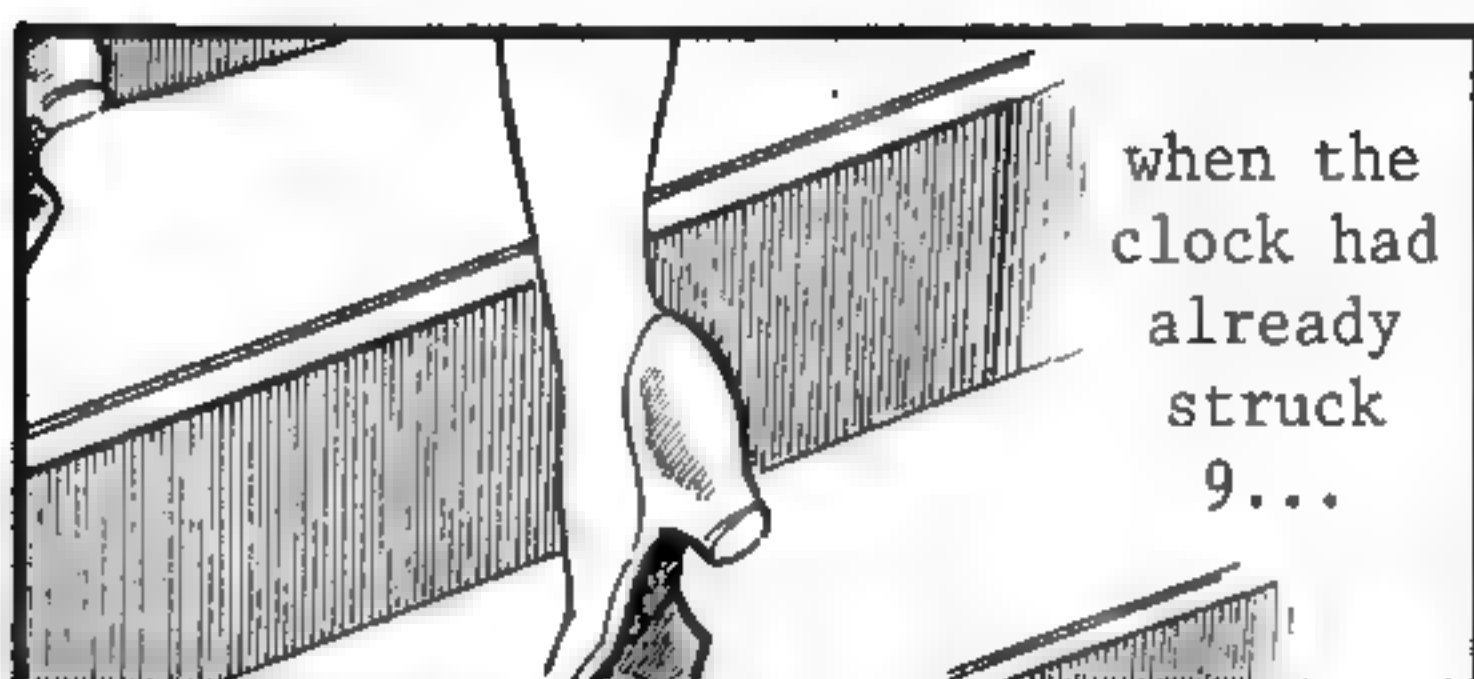




sign: Pao



The cold December wind was strong that night, and as it blew past my ears, it almost sounded like a pleasant melody.



when the clock had already struck 9...

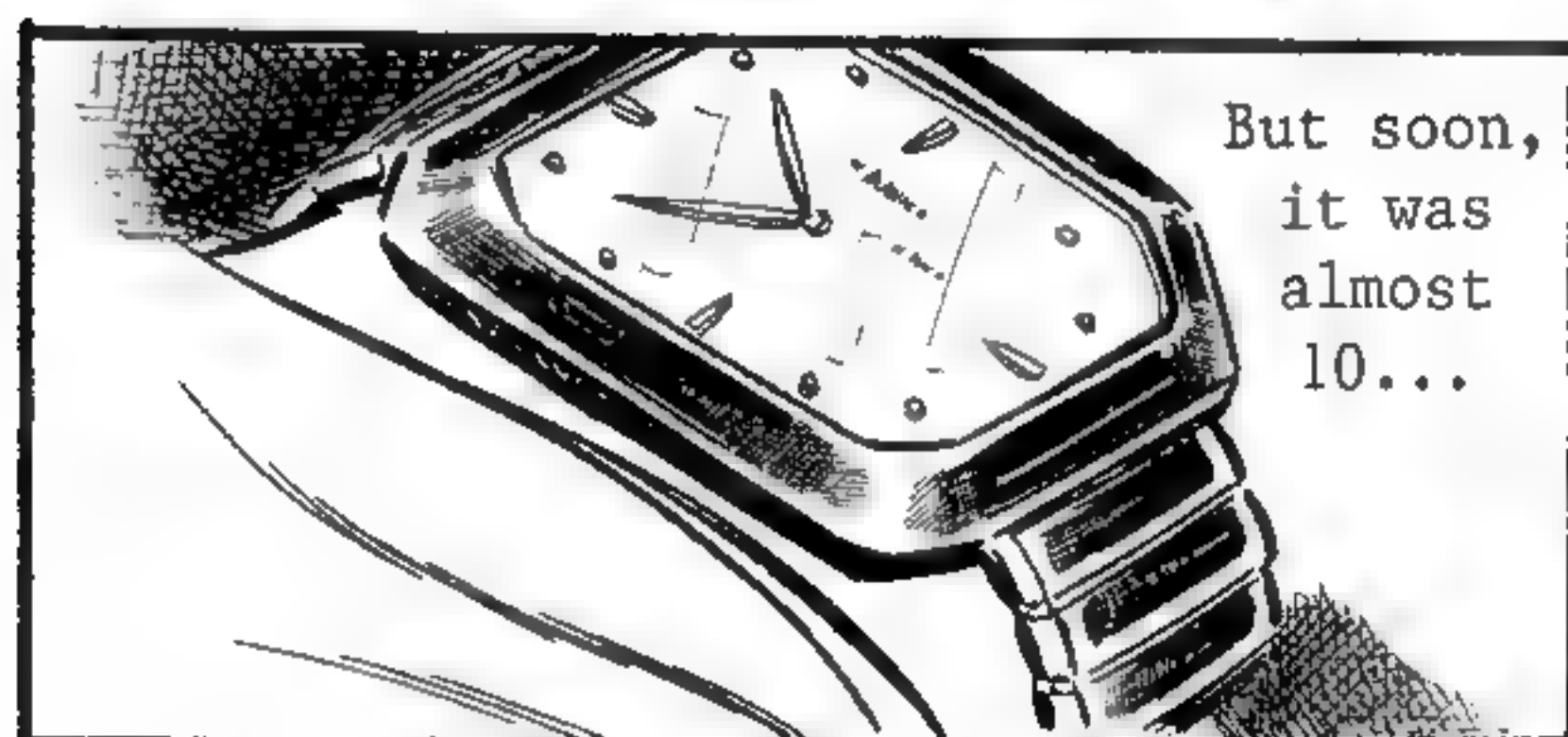


AHH!



I found Pao on the second floor of a building on a back street,





But soon,  
it was  
almost  
10...

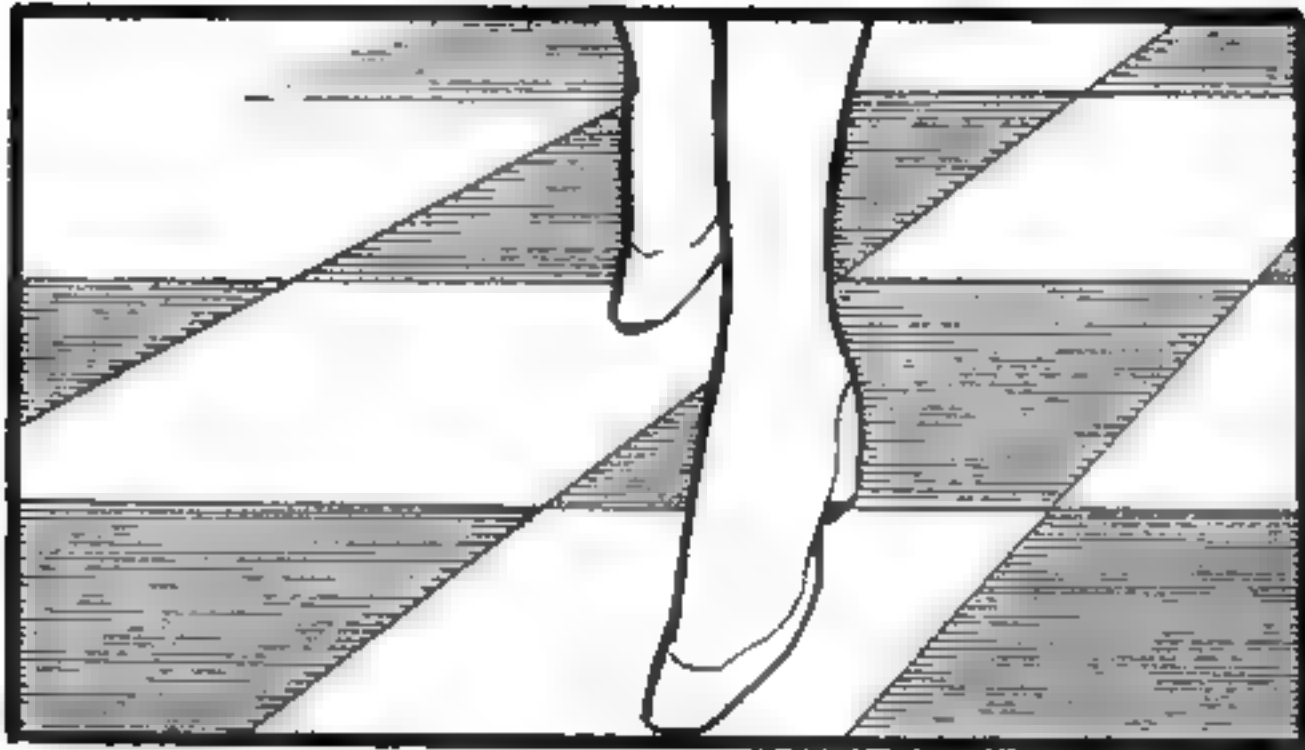
I imagined that  
he'd come around  
the corner at  
any minute,  
lumbering with  
his big body  
and muttering  
'Sorry' as he  
scratched his  
head...



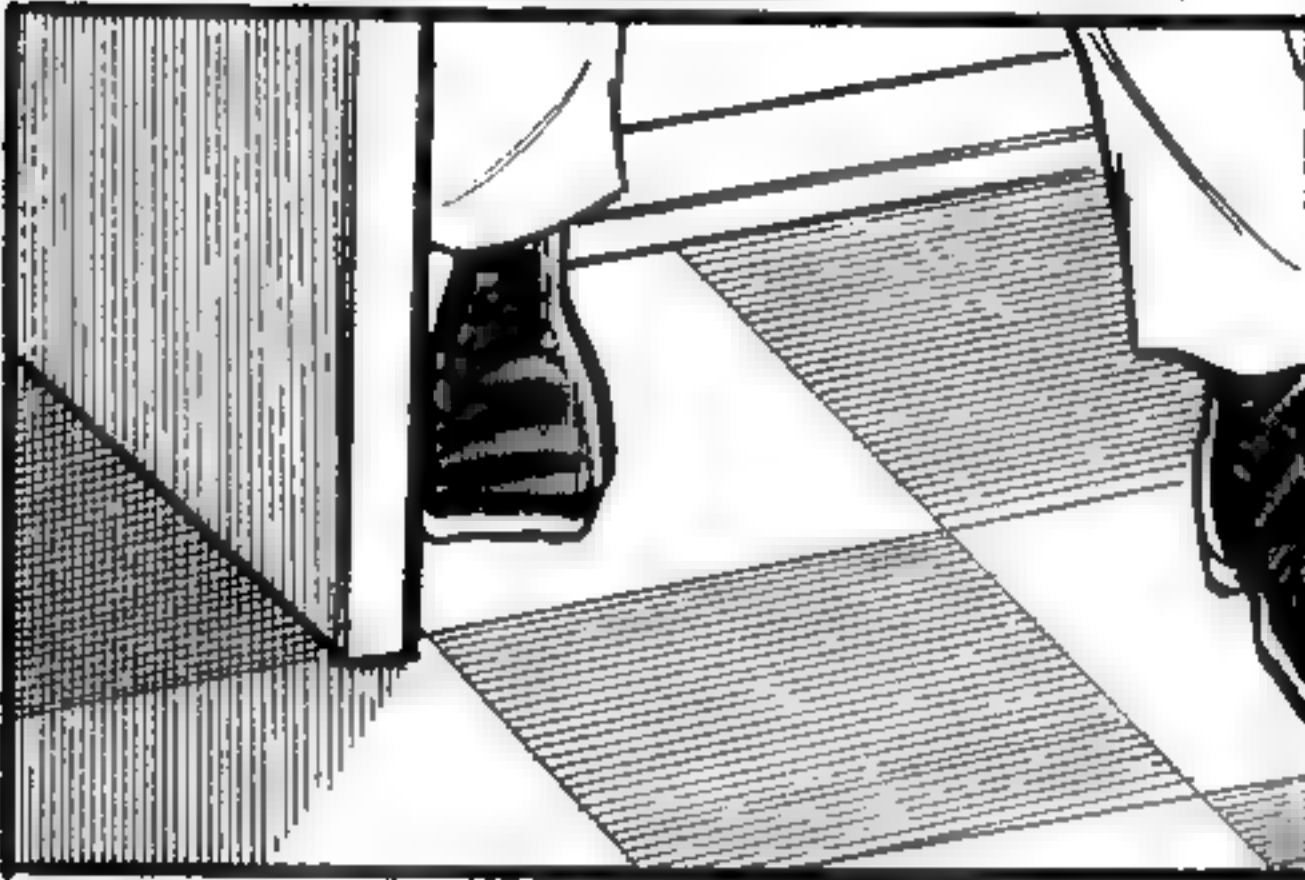
sfx: Creak







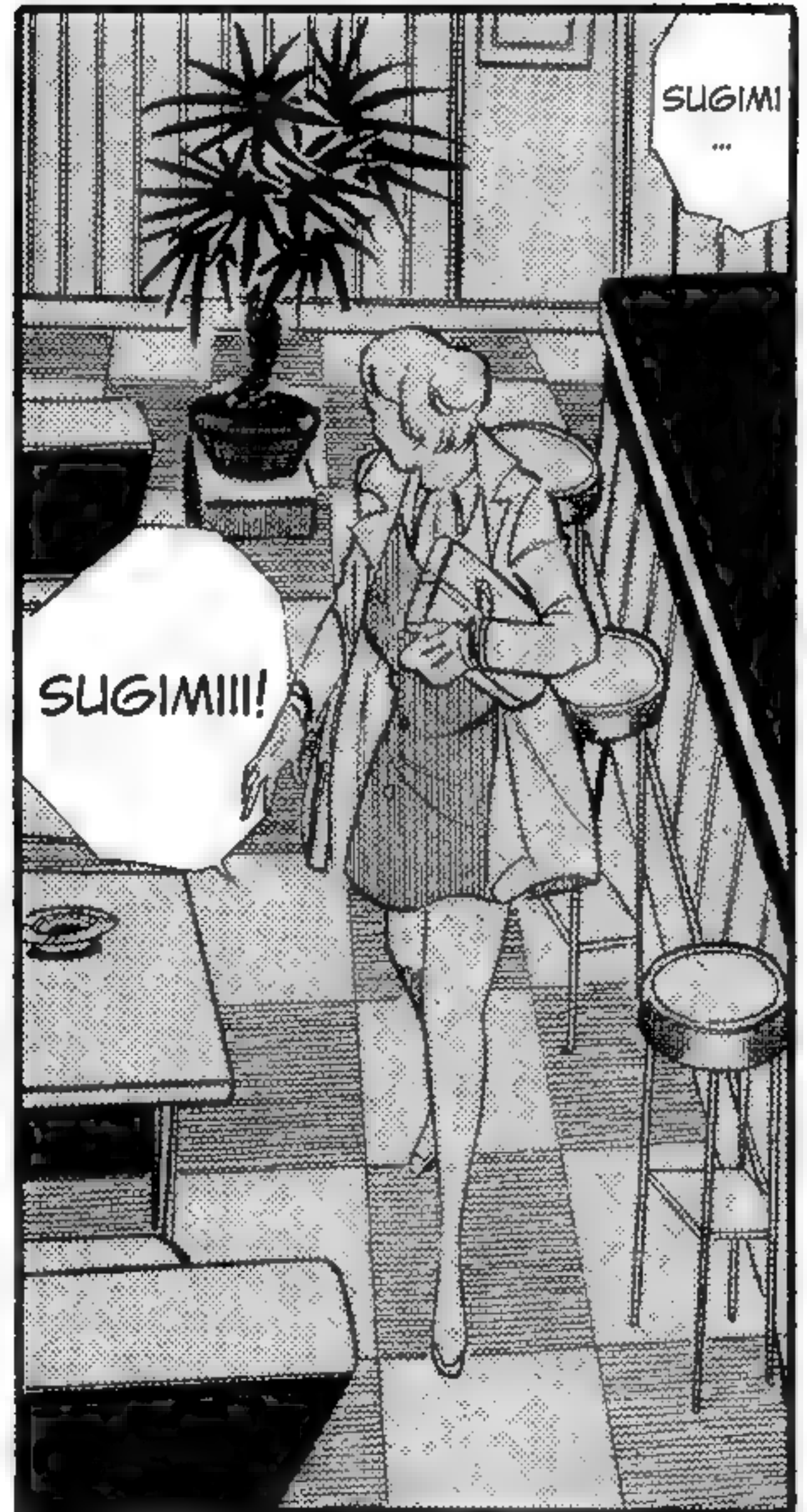
sfx: Creak



sfx: Click



HE  
REALLY  
ISN'T  
HERE...



SUGIMI  
...

SUGIMIII!



WHAT DO  
YOU THINK  
YOU'RE DOING?

HOLD  
IT...



I  
JUST...

PLEASE  
GET OUT  
OF MY  
WAY.



NO  
MORE  
GAMES,  
LADY.



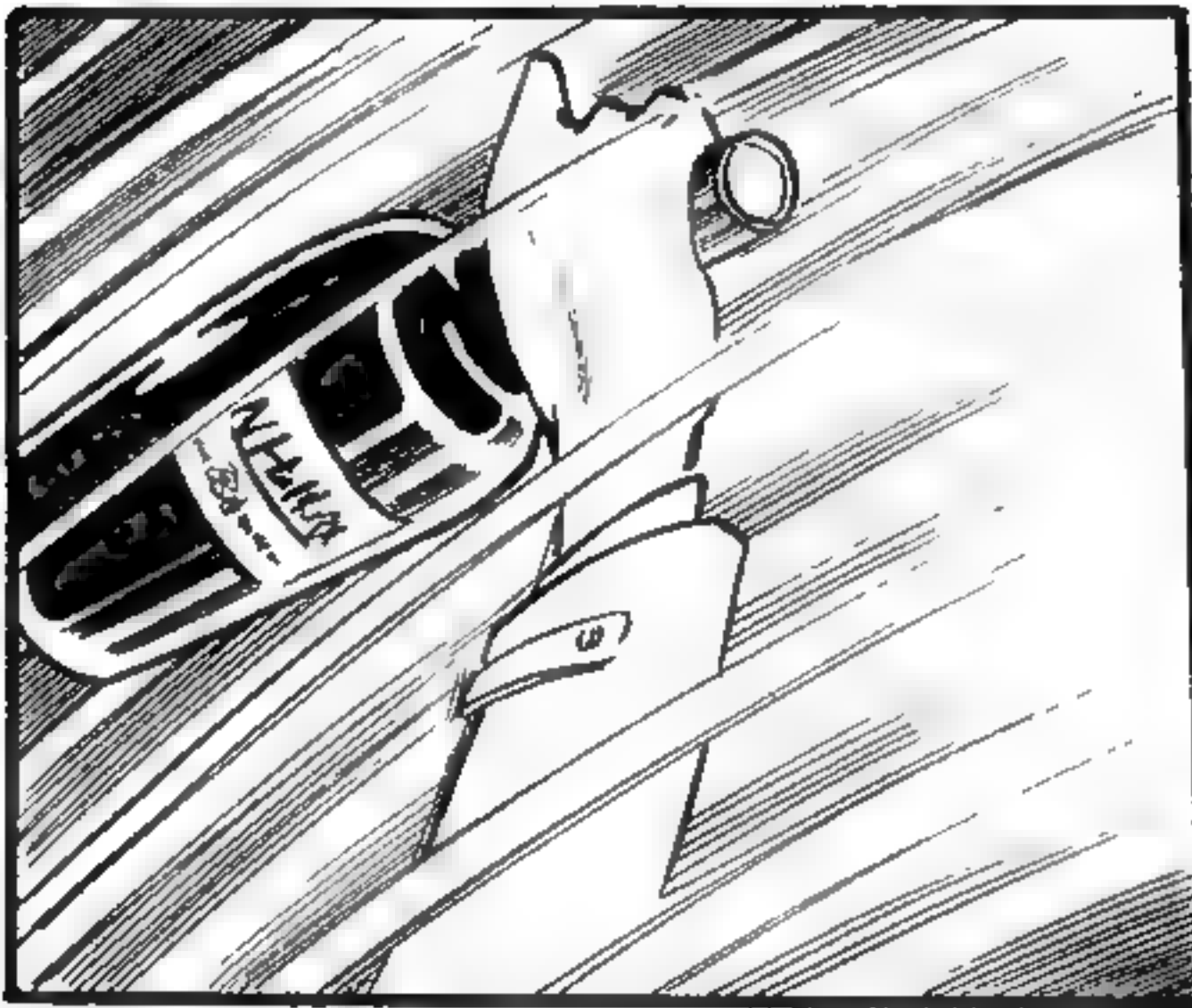
I SAID  
HOLD  
IT.



I'M  
SORRY.  
I WAS  
SUP-  
POSED  
TO MEET  
SOMEONE  
HERE...

COULDN'T  
YOU READ  
THE SIGN?  
WE'RE  
CLOSED.







And so, as I listened to the mad beasts grunt one after another, all I could do was believe...

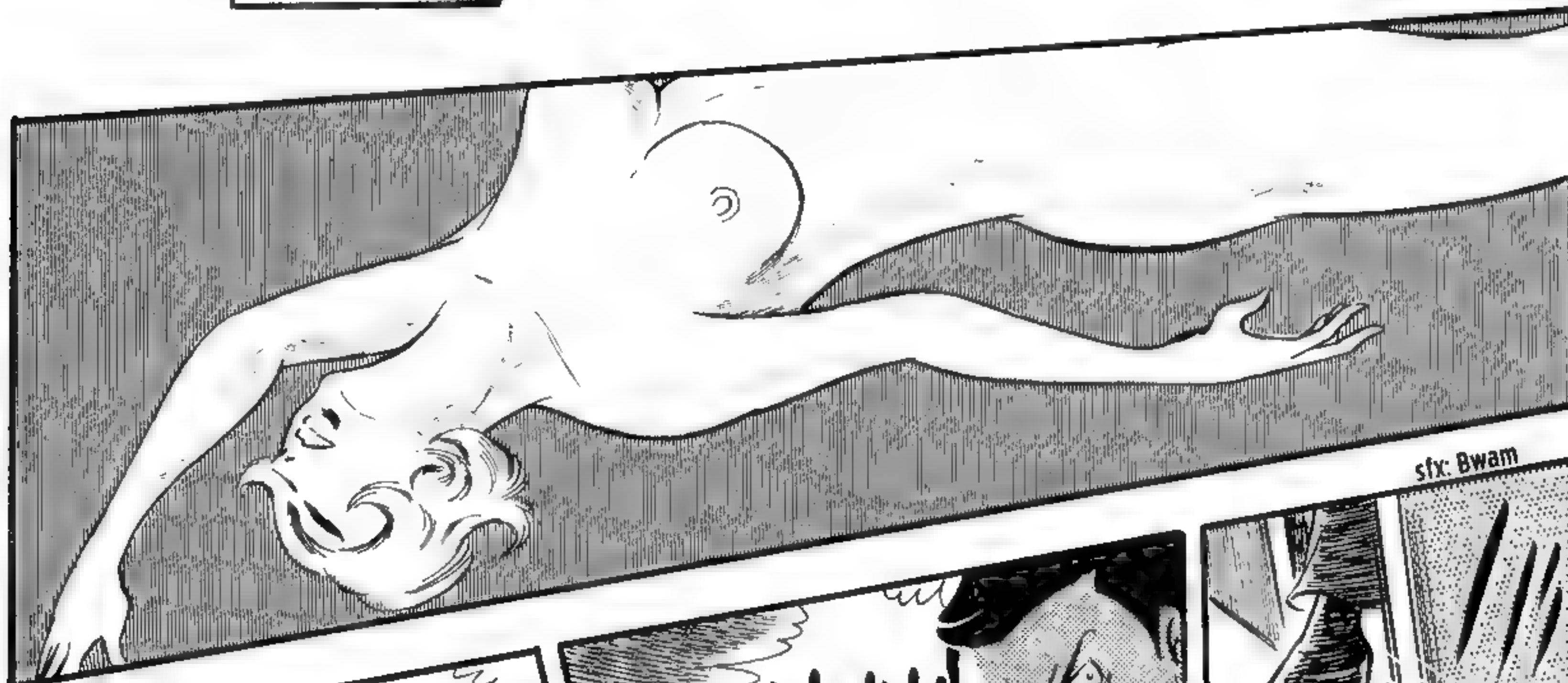
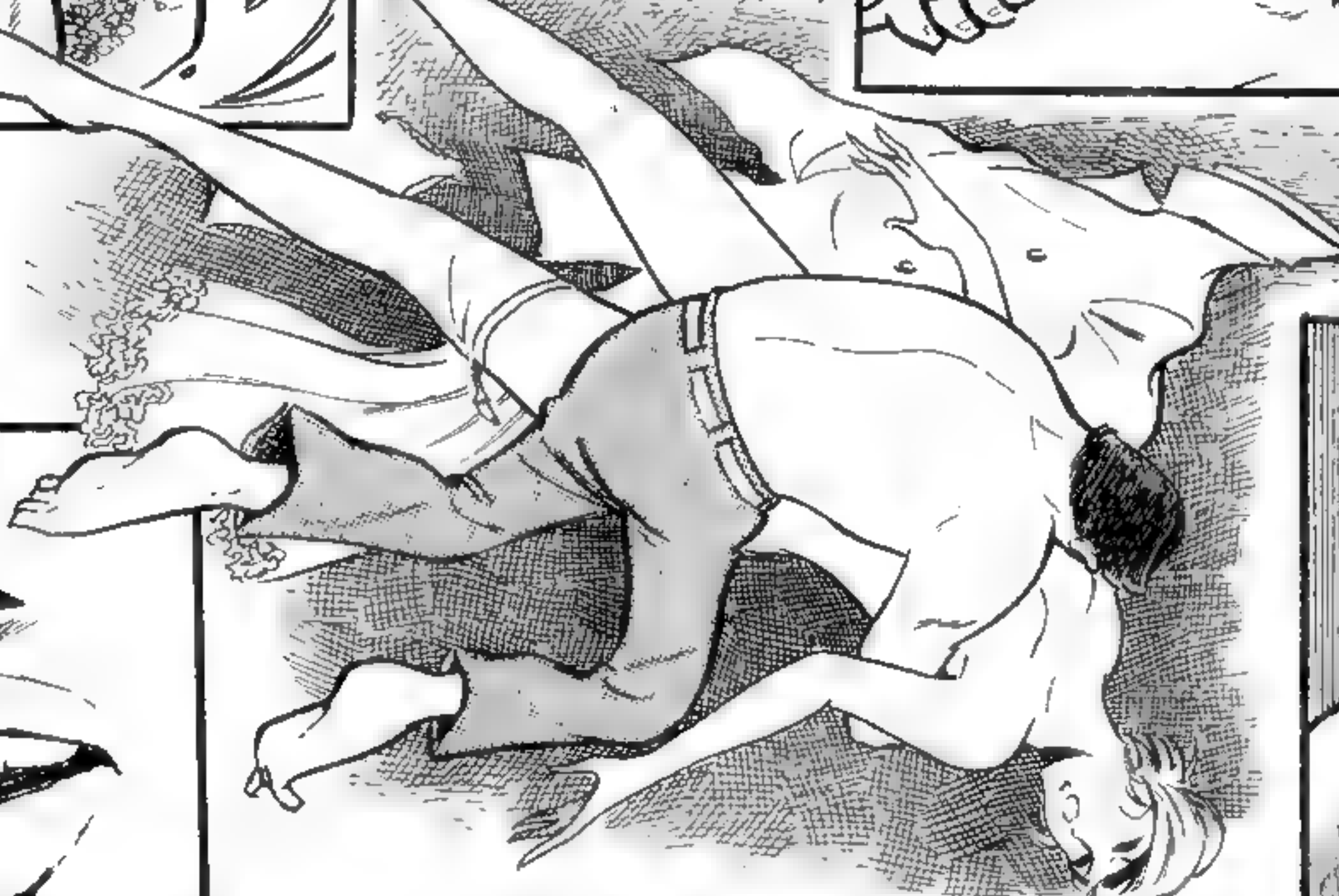


I can remember faintly thinking about how I had to resist them, but it felt as if my arms and legs were pinned to the ground.



As I lay on the brink of death, the beasts attacked me.

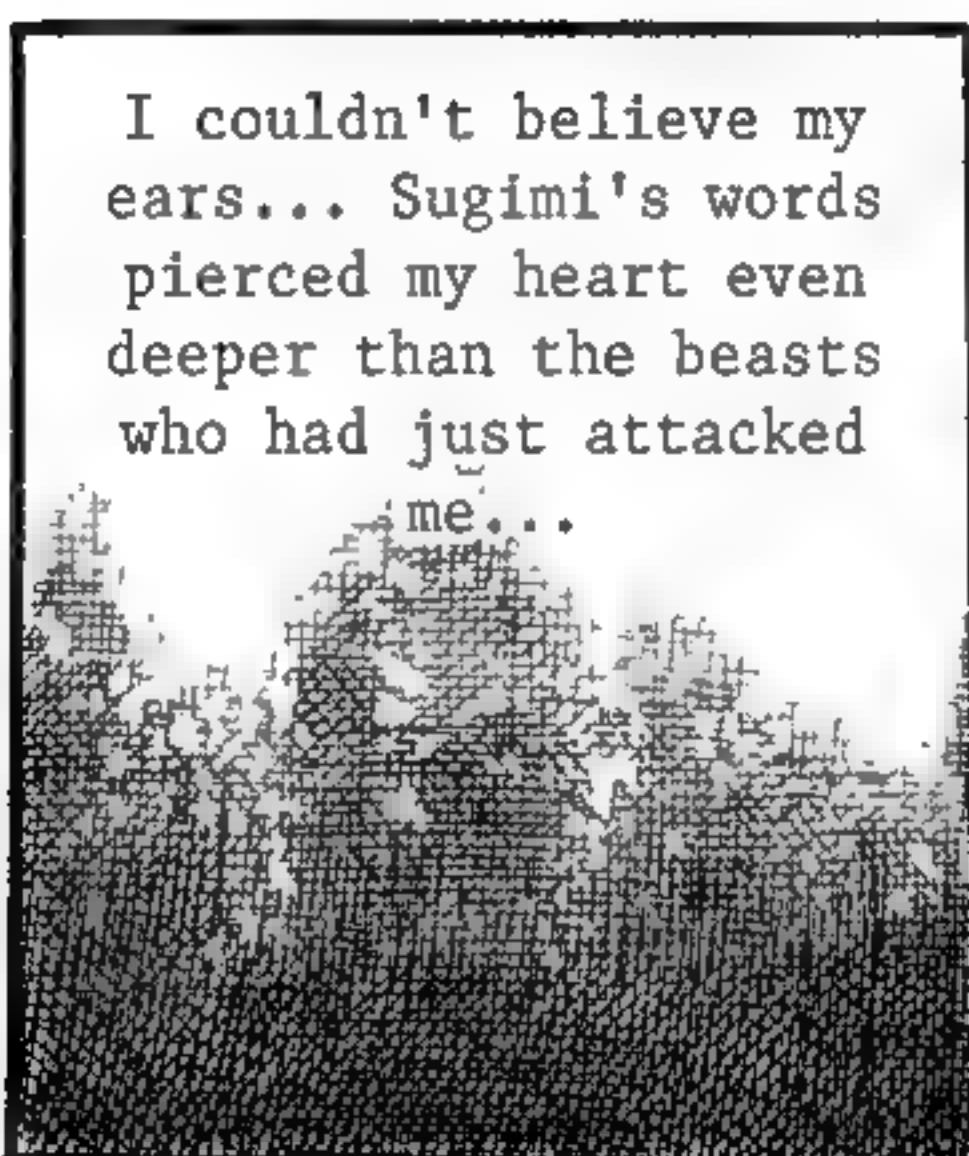
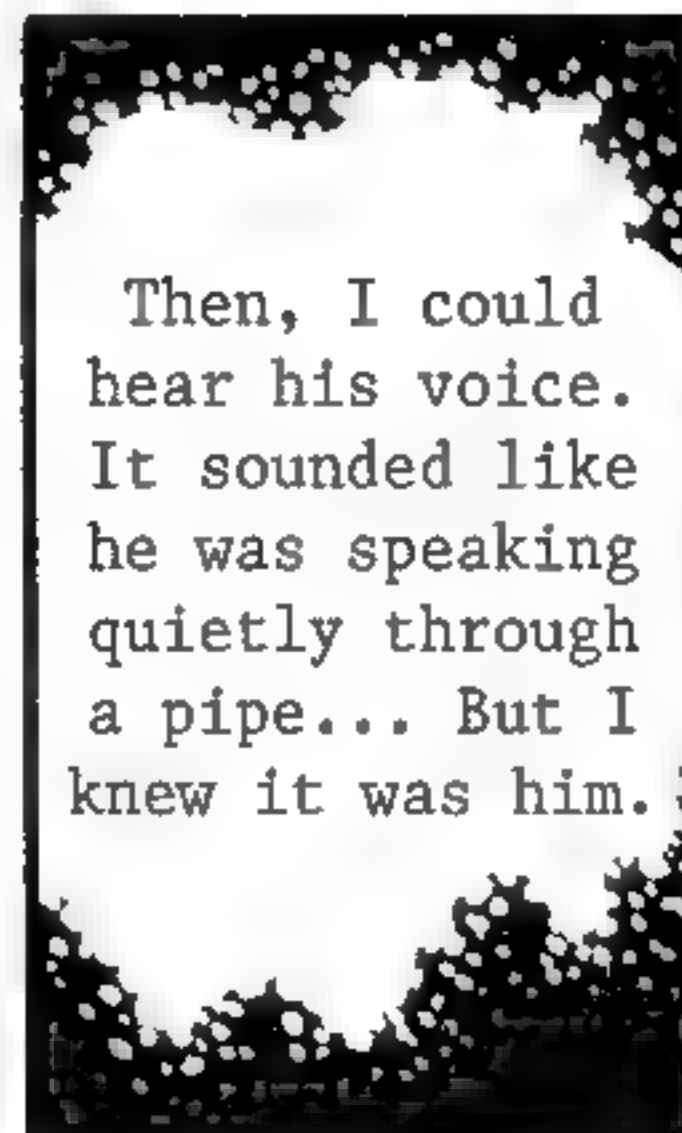
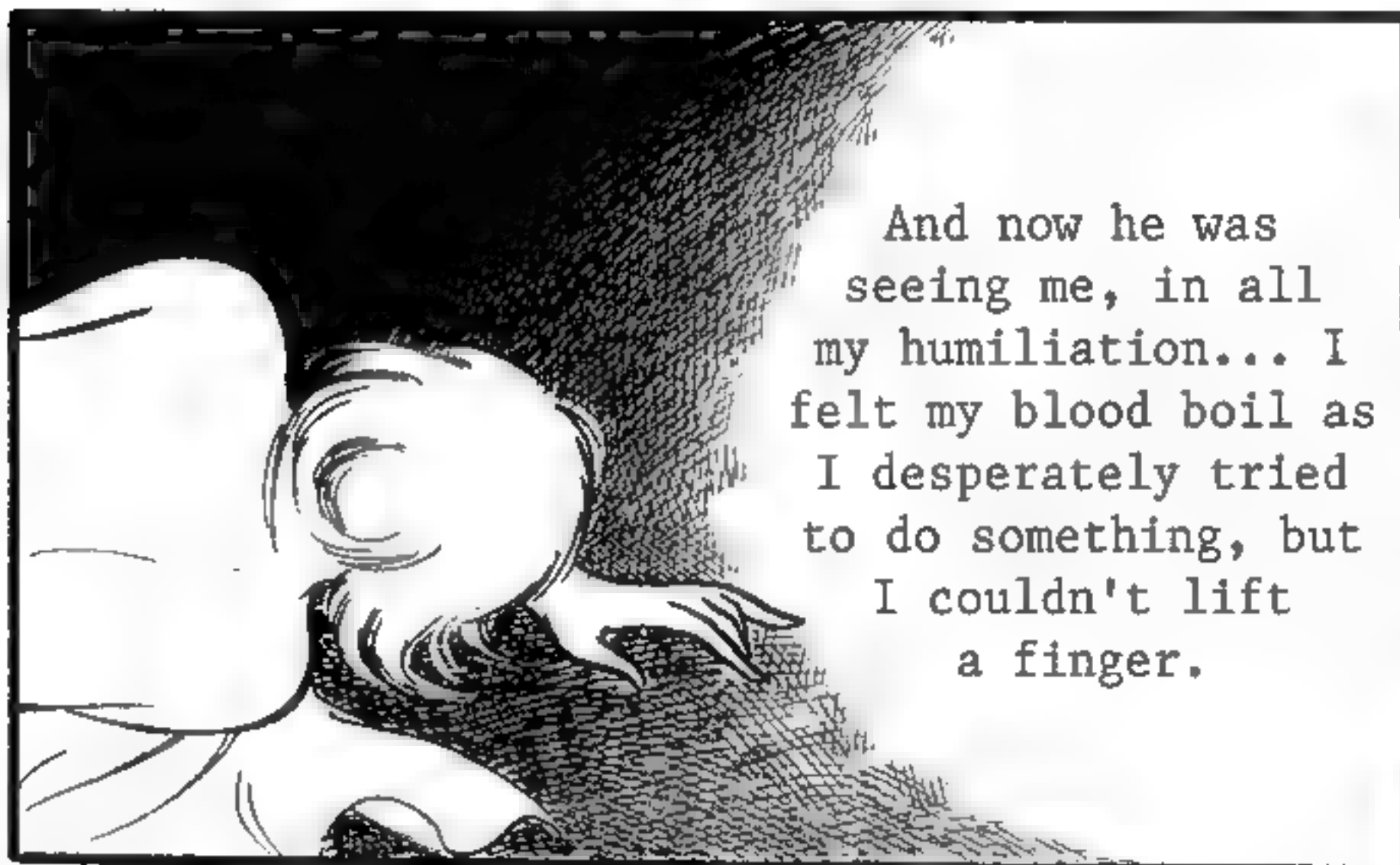
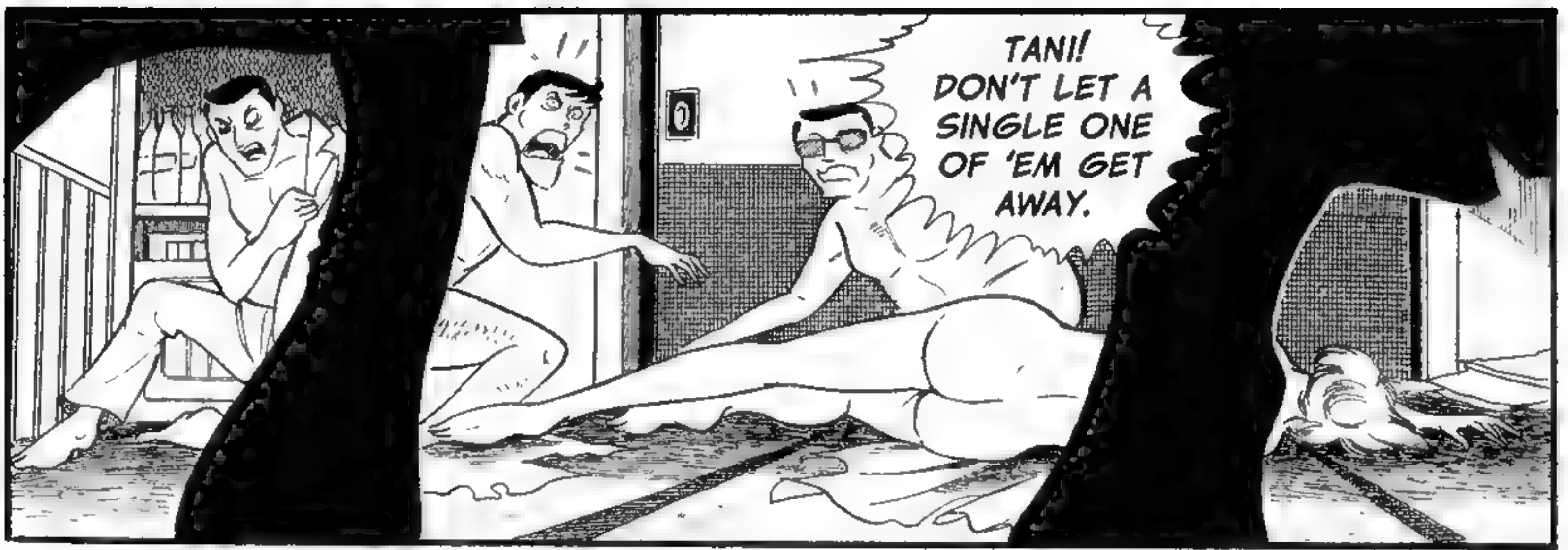
Believe that Sugimi would come to help me. That this was all a dream... I prayed that it was all just a nightmare.



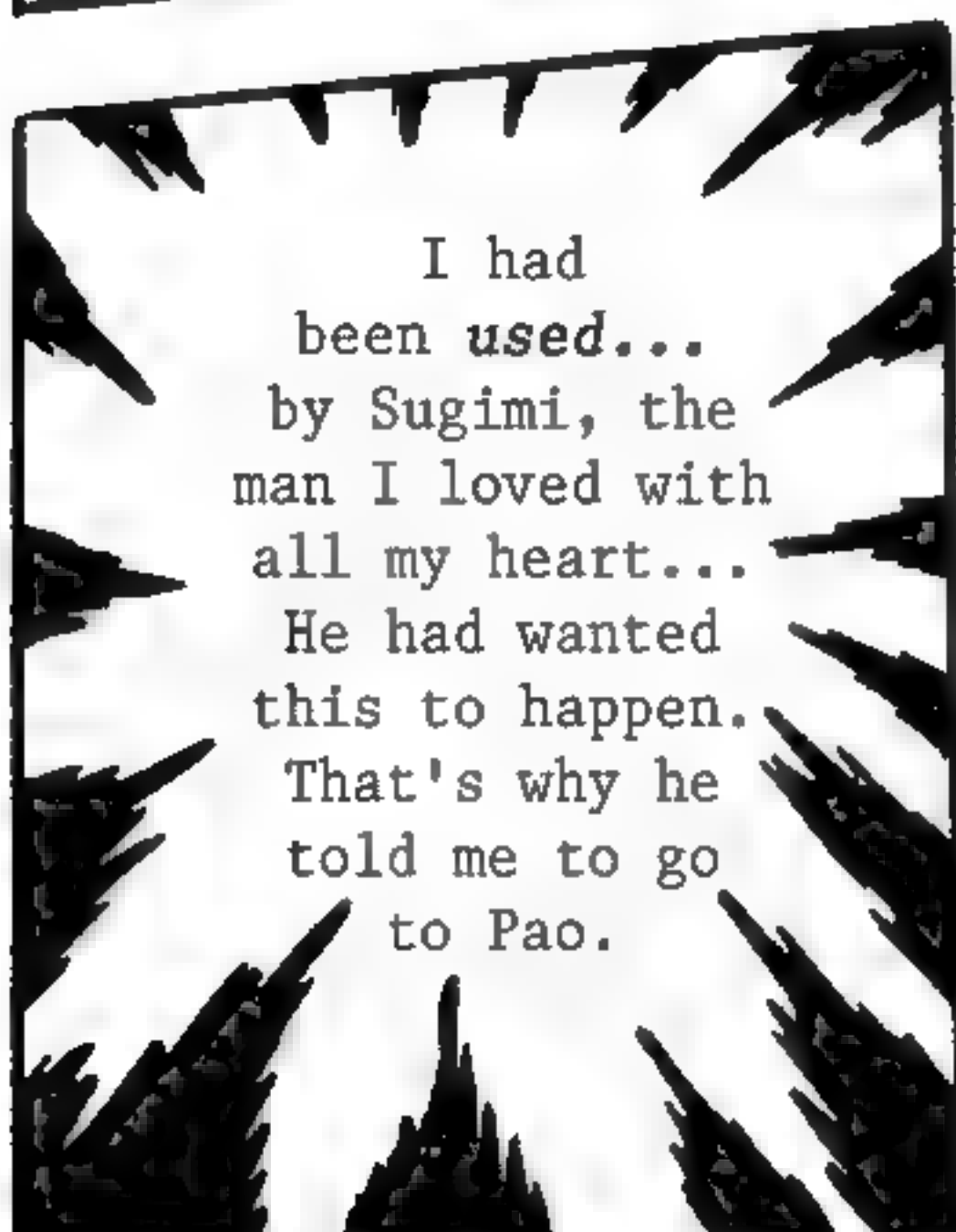
sfx: Bwam









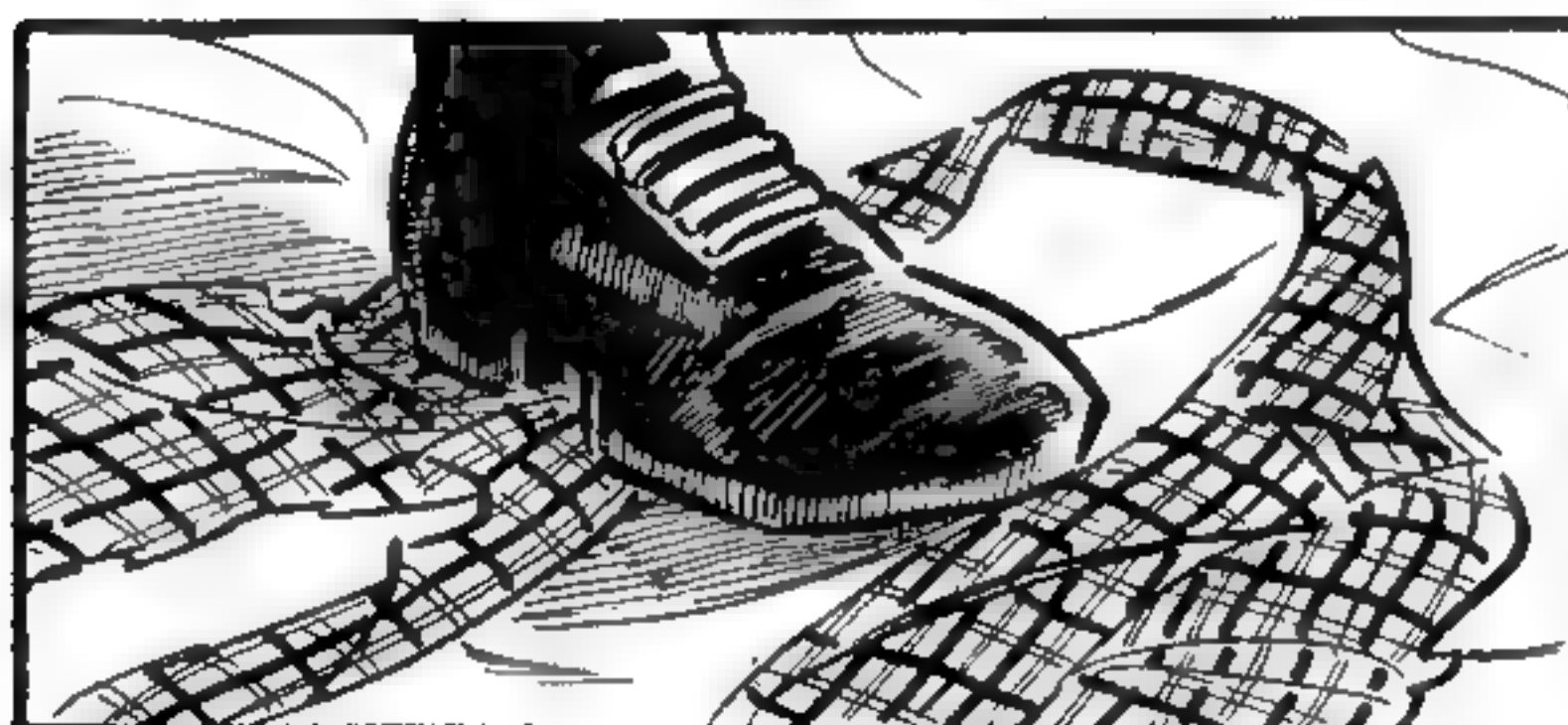


So he sent me to their hideout... let them prey on me... and then he stepped in. That way, even if he found no drugs, he'd be able to arrest them for rape and search for the drugs in the meantime. I... was the bait... There was one hyena who was more vicious and cold-blooded than any of those beasts... Su... Sugimi...



The flames in my heart blazed so much I thought they would burn me up, but instead, they dragged me back down into the darkness...

I won't forgive him... How could I? There's nothing more humiliating than this... Sugimi... One day, someday...



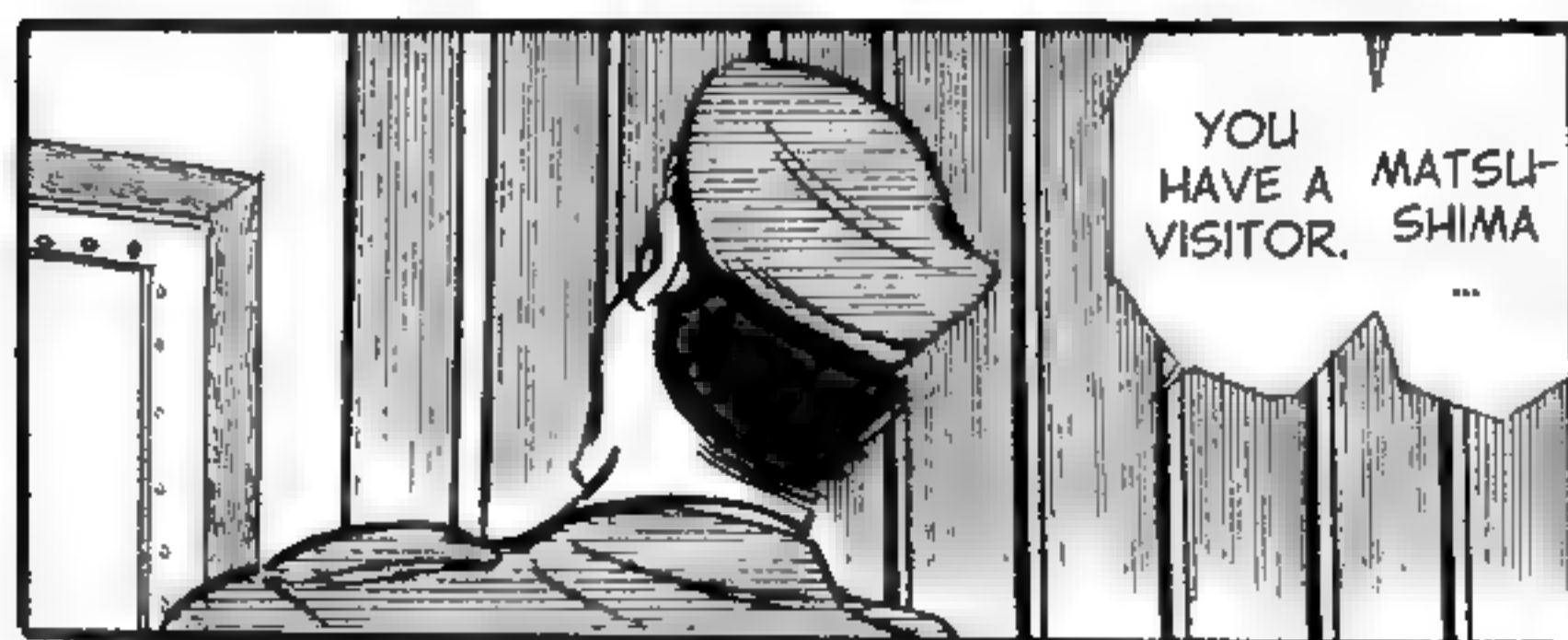




But I wasn't able  
to finish him off...  
The commotion ended  
up drawing other  
people over.



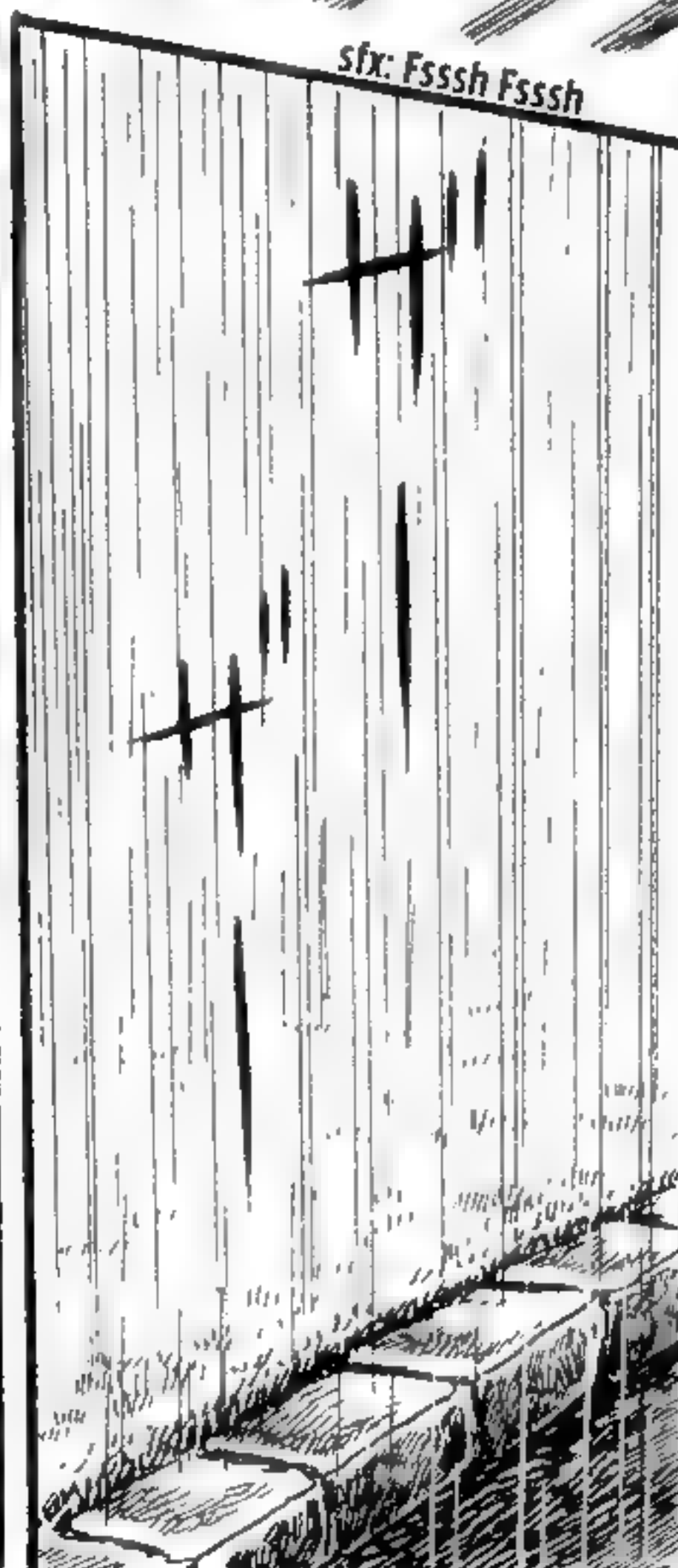
Soon  
after  
the new  
year  
came, I  
waited  
for  
Sugimi  
to come  
home...



YOU  
HAVE A MATSU-  
VISITOR. SHIMA

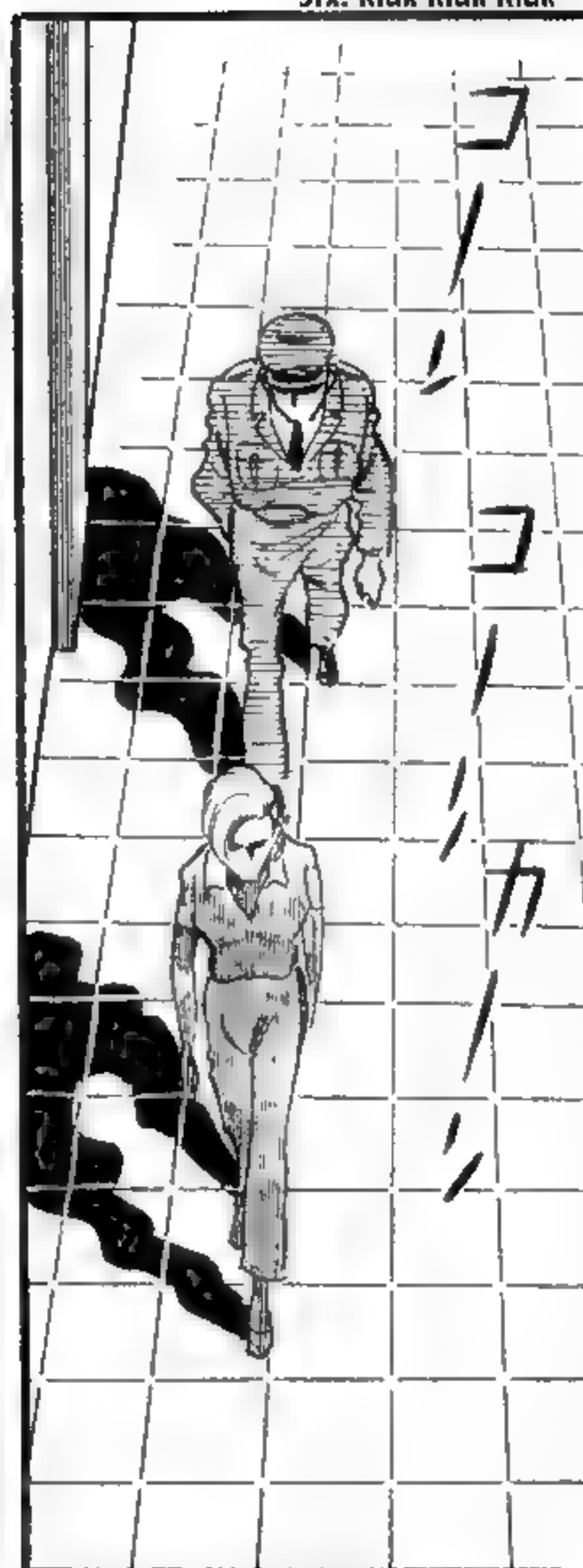
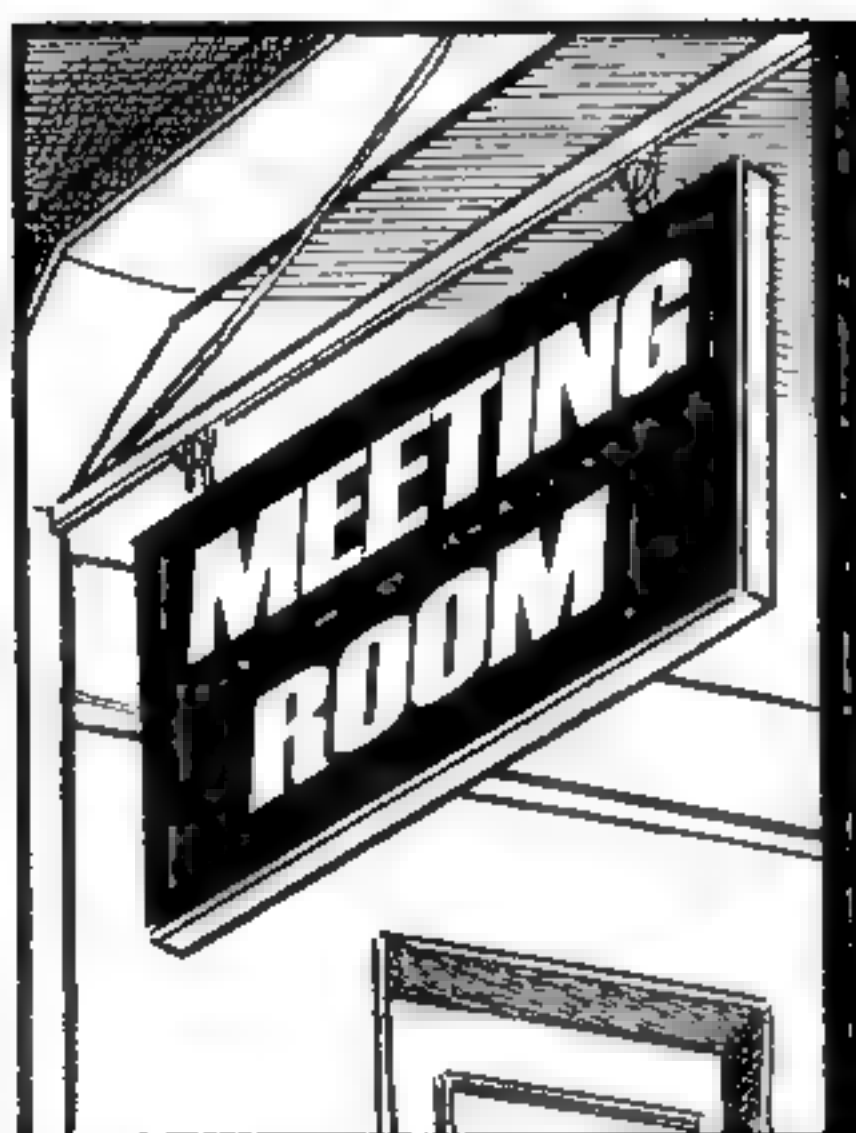


A VISI-  
TOR?



sfx: Fsssh Fsssh





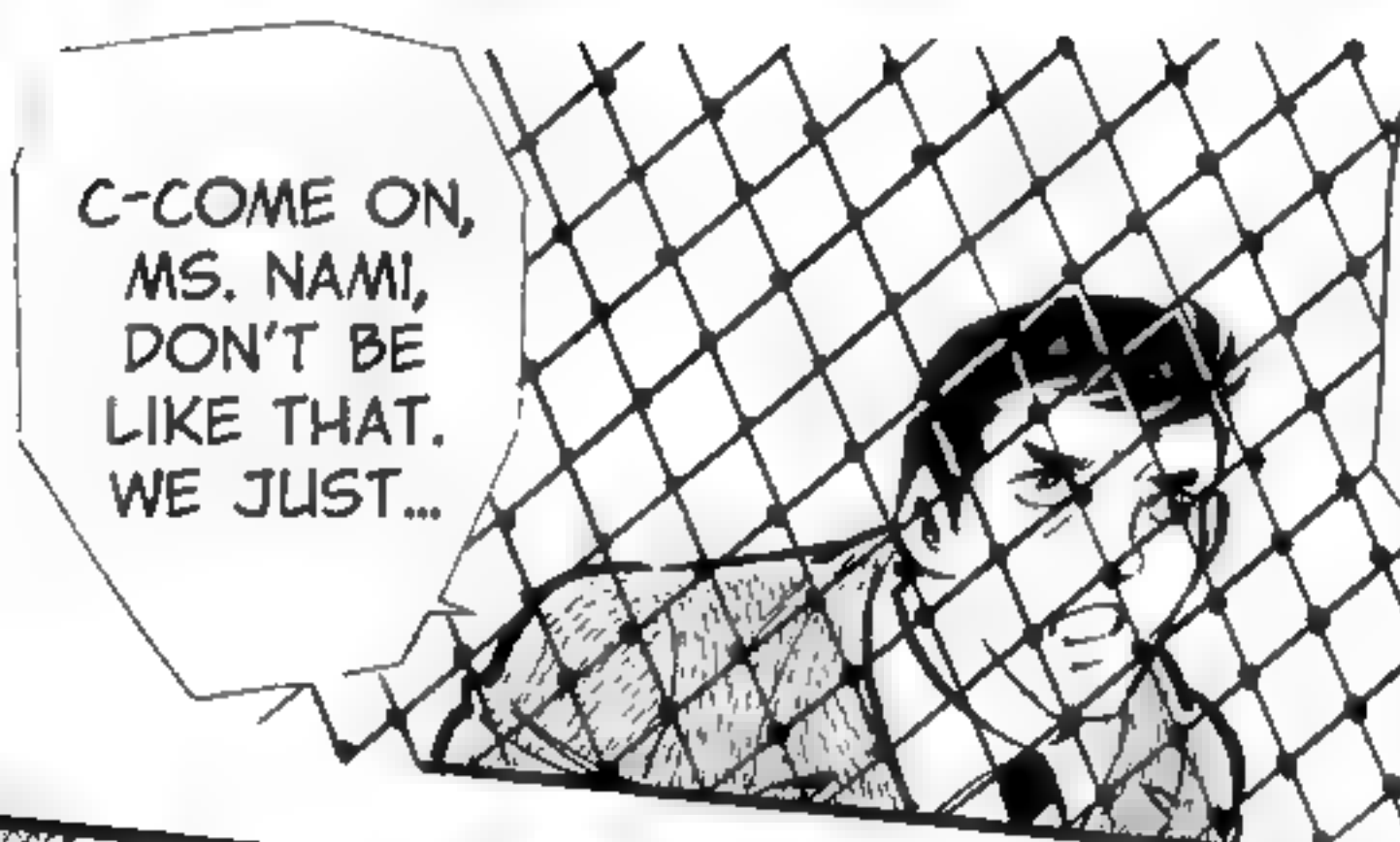
TANI...



UH... ER...  
H-HOW HAVE  
YOU BEEN?  
YOU LOOK  
GOOD...



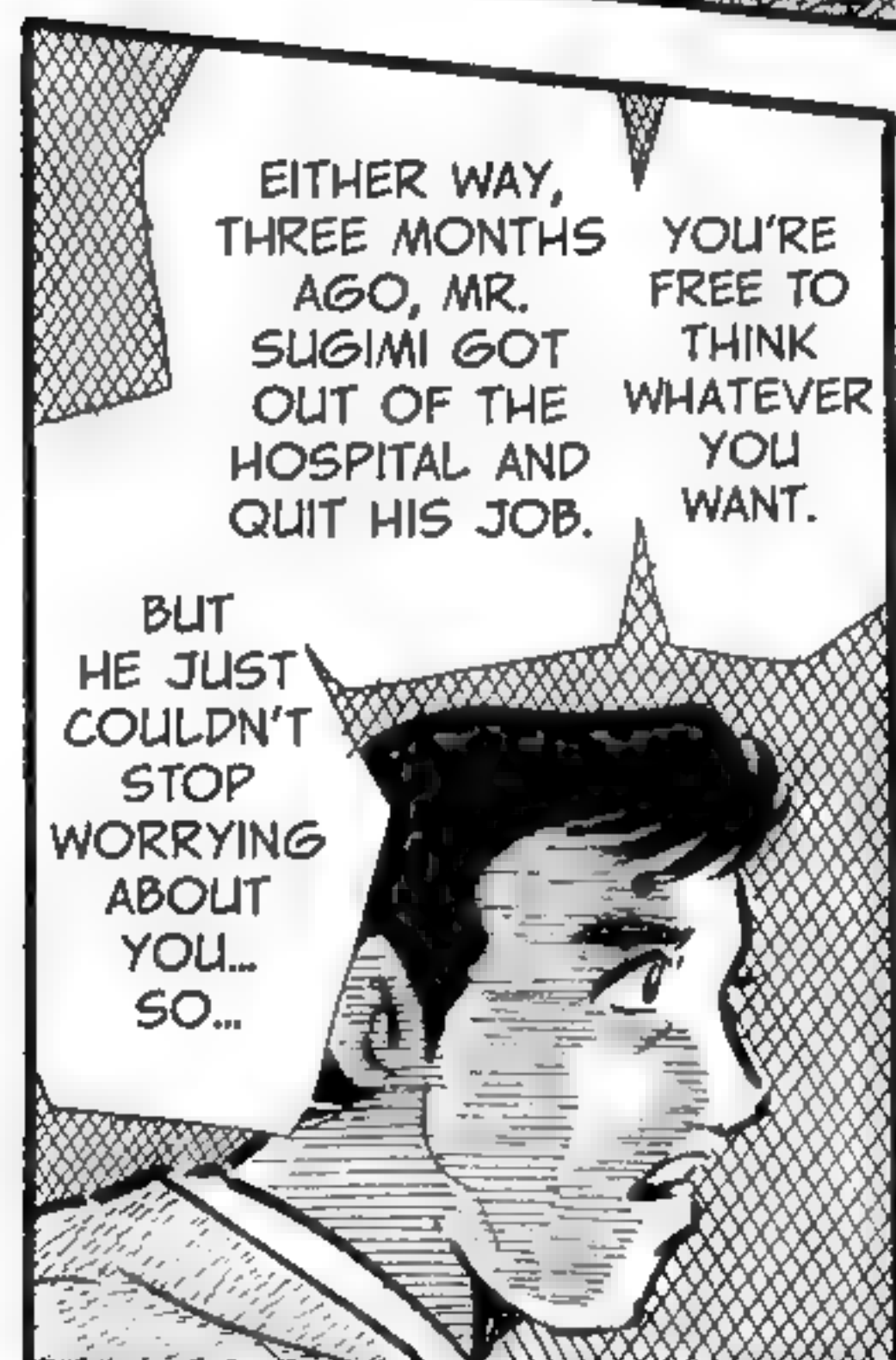
YOU  
GOT FIVE  
MINUTES.



C-COME ON,  
MS. NAMI,  
DON'T BE  
LIKE THAT.  
WE JUST...

WHY DID  
YOU COME  
TO SEE ME?  
WASN'T MY  
HUMILIATION  
ENOUGH FOR  
YOU?

ENOUGH  
WITH THE  
SWEET  
TALK...



EITHER WAY,  
THREE MONTHS  
AGO, MR.  
SUGIMI GOT  
OUT OF THE  
HOSPITAL AND  
QUIT HIS JOB.

YOU'RE  
FREE TO  
THINK  
WHATEVER  
YOU WANT.

BUT  
HE JUST  
COULDN'T  
STOP  
WORRYING  
ABOUT  
YOU...  
SO...



BUT  
SUGIMI  
COULDN'T  
MAKE IT ALL FIGURES.  
THE WAY  
HERE, SO  
YOU CAME  
INSTEAD...



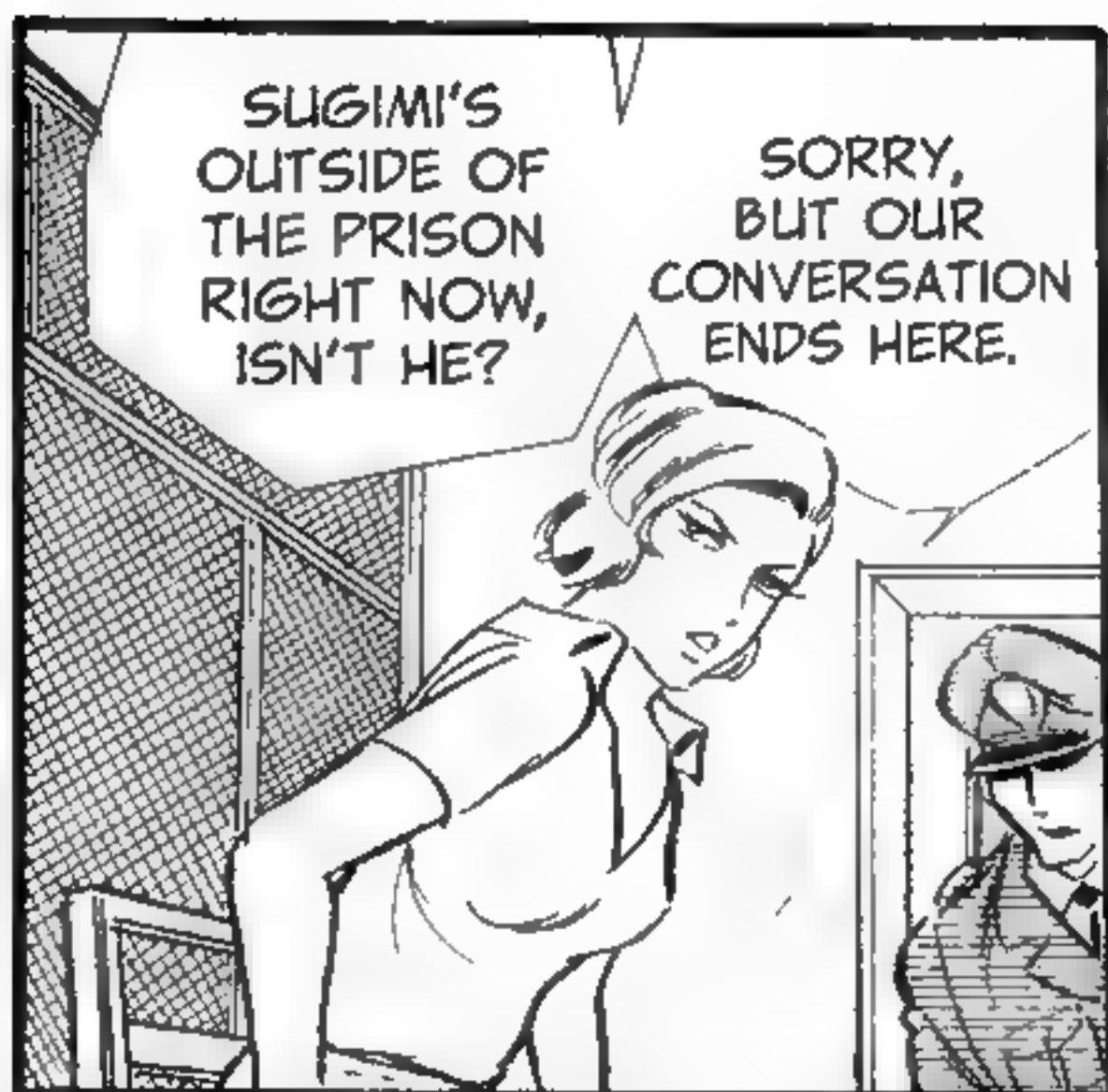
...



SUGIMI'S  
IN ON  
THIS?

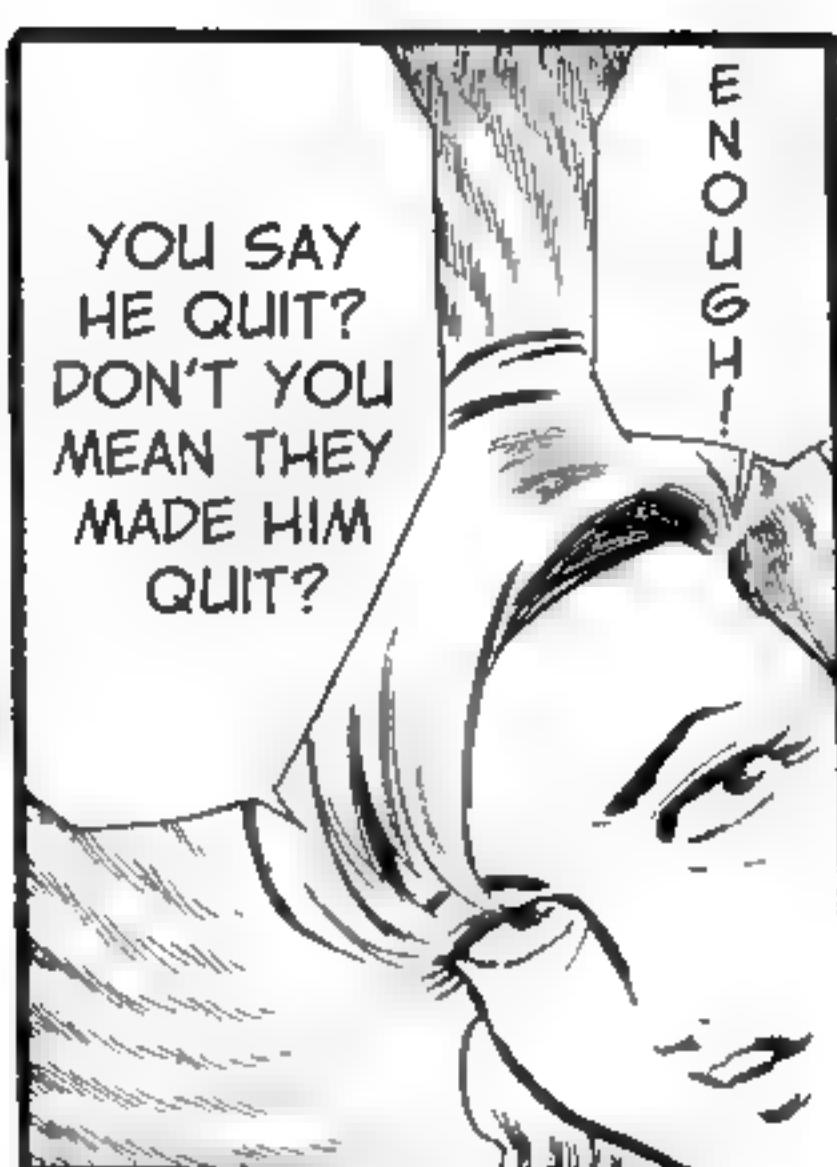
WE?





SUGIMI'S  
OUTSIDE OF  
THE PRISON  
RIGHT NOW,  
ISN'T HE?

SORRY,  
BUT OUR  
CONVERSATION  
ENDS HERE.



YOU SAY  
HE QUIT?  
DON'T YOU  
MEAN THEY  
MADE HIM  
QUIT?

ENOUGH--



WORRIED?  
DON'T MAKE  
ME LAUGH.  
WHAT DOES  
HE THINK THIS  
IS, A FIGHT  
IN THE  
SCHOOL-  
YARD?

PFFT  
...

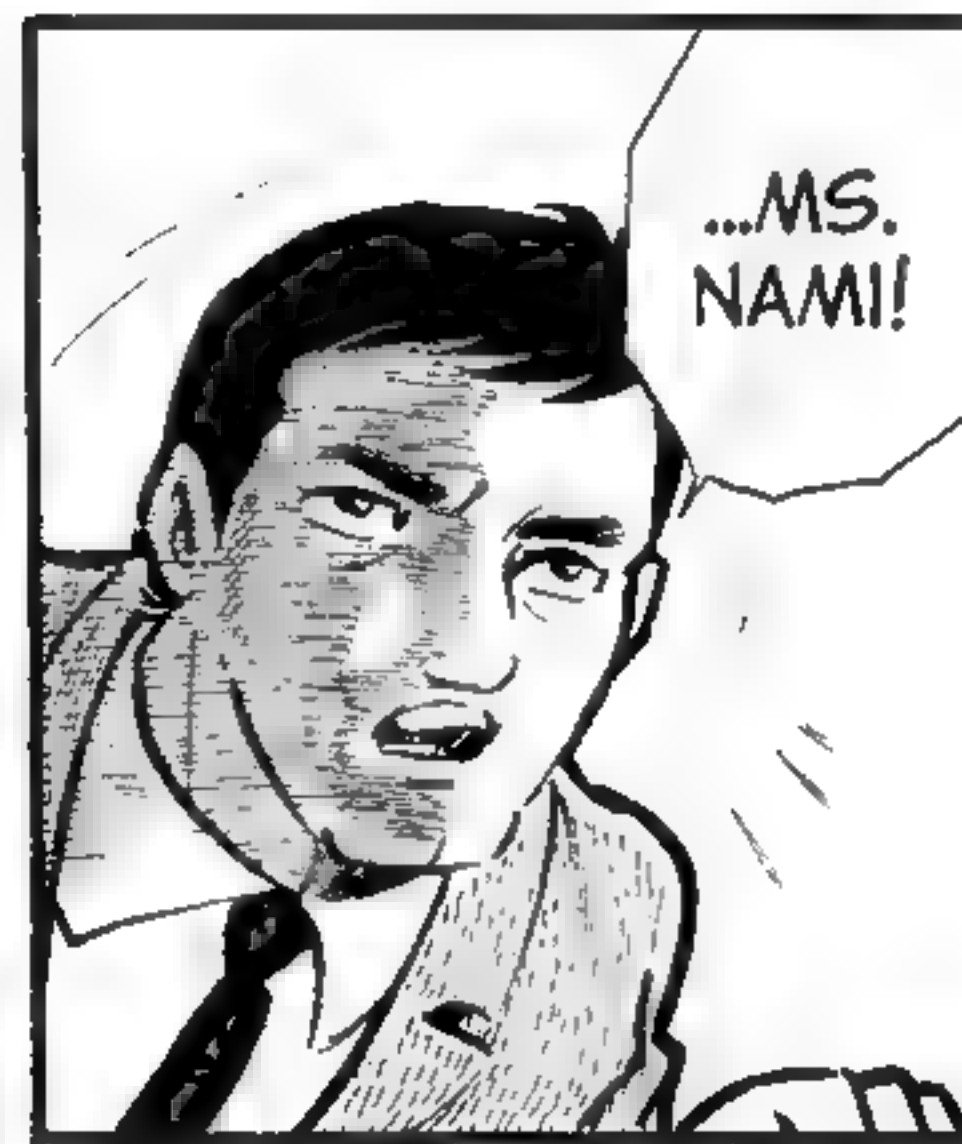
MS. NAMI,  
UHH...  
ABOUT THE  
INCIDENT...  
WE...



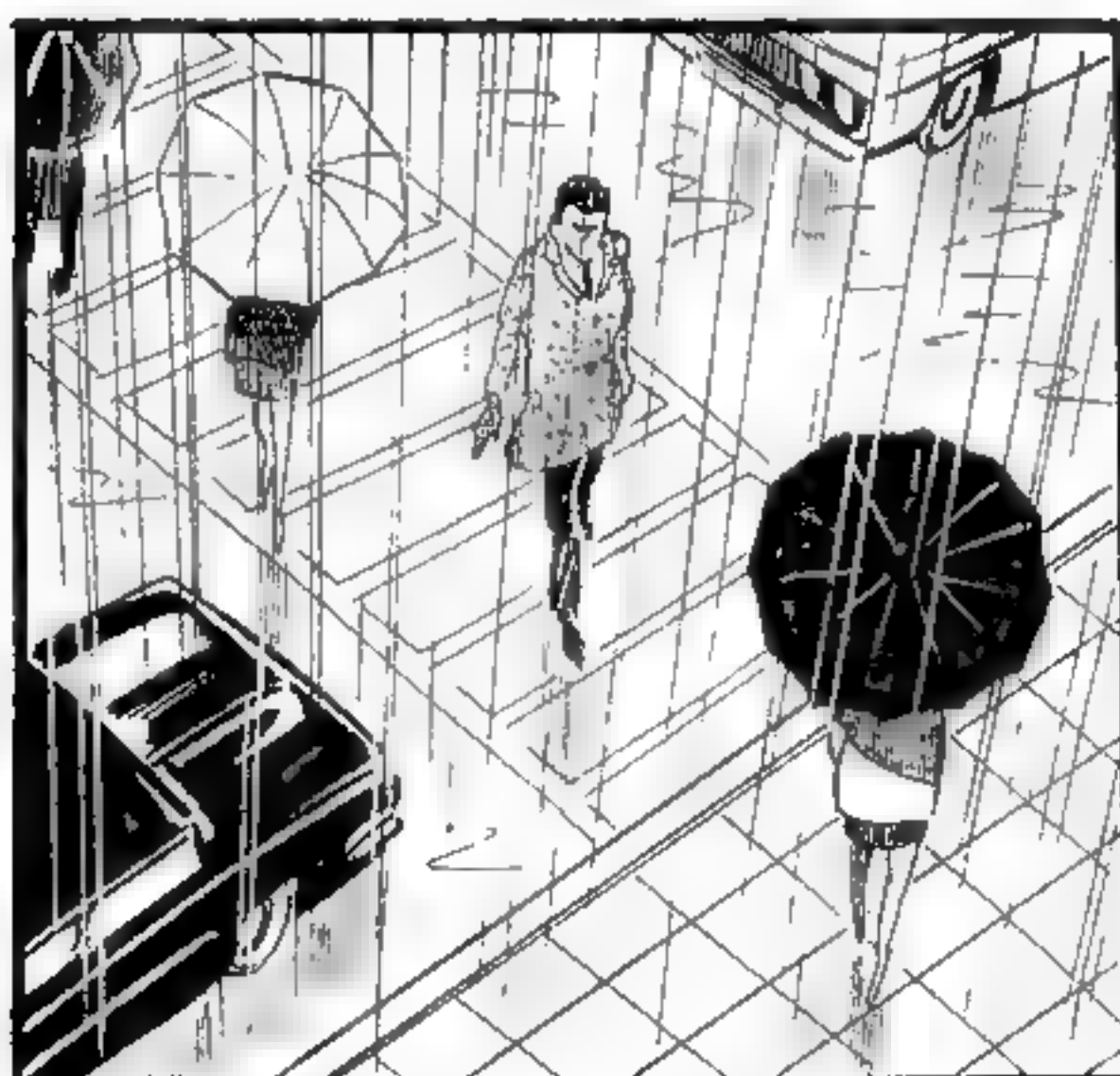
NO  
MATTER  
WHAT...

I'M GOING  
TO FINISH  
WHAT I  
STARTED...

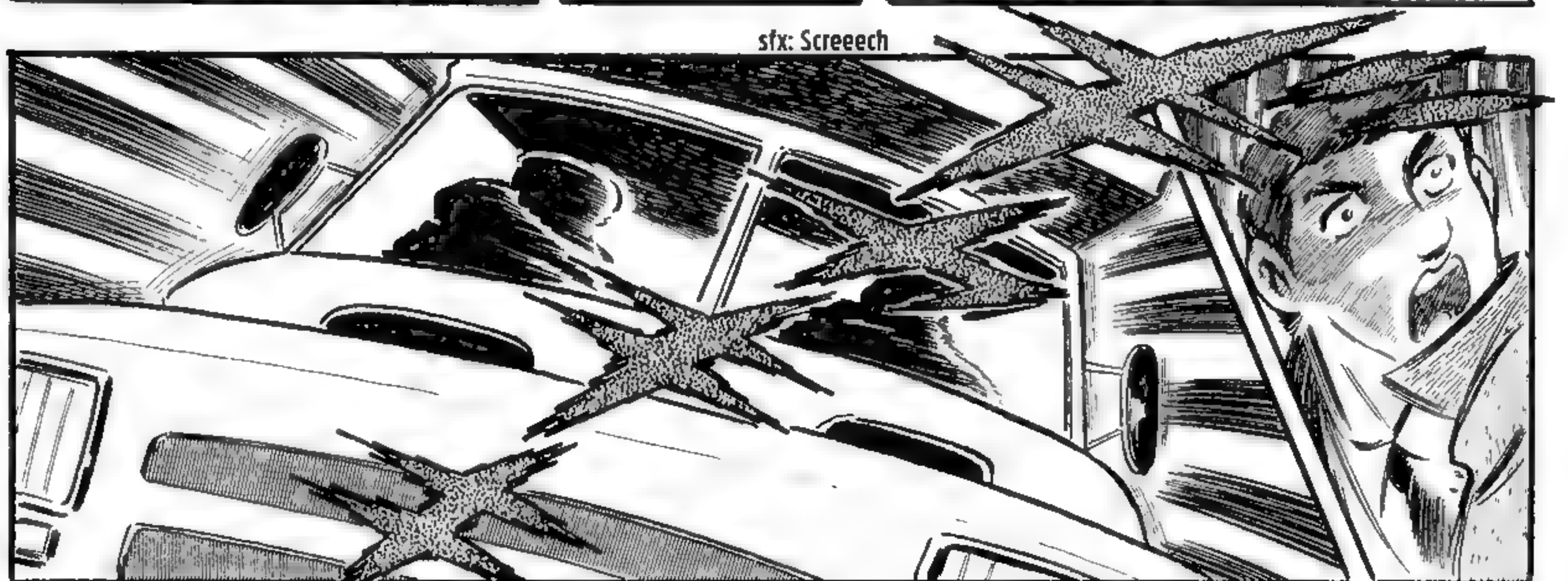
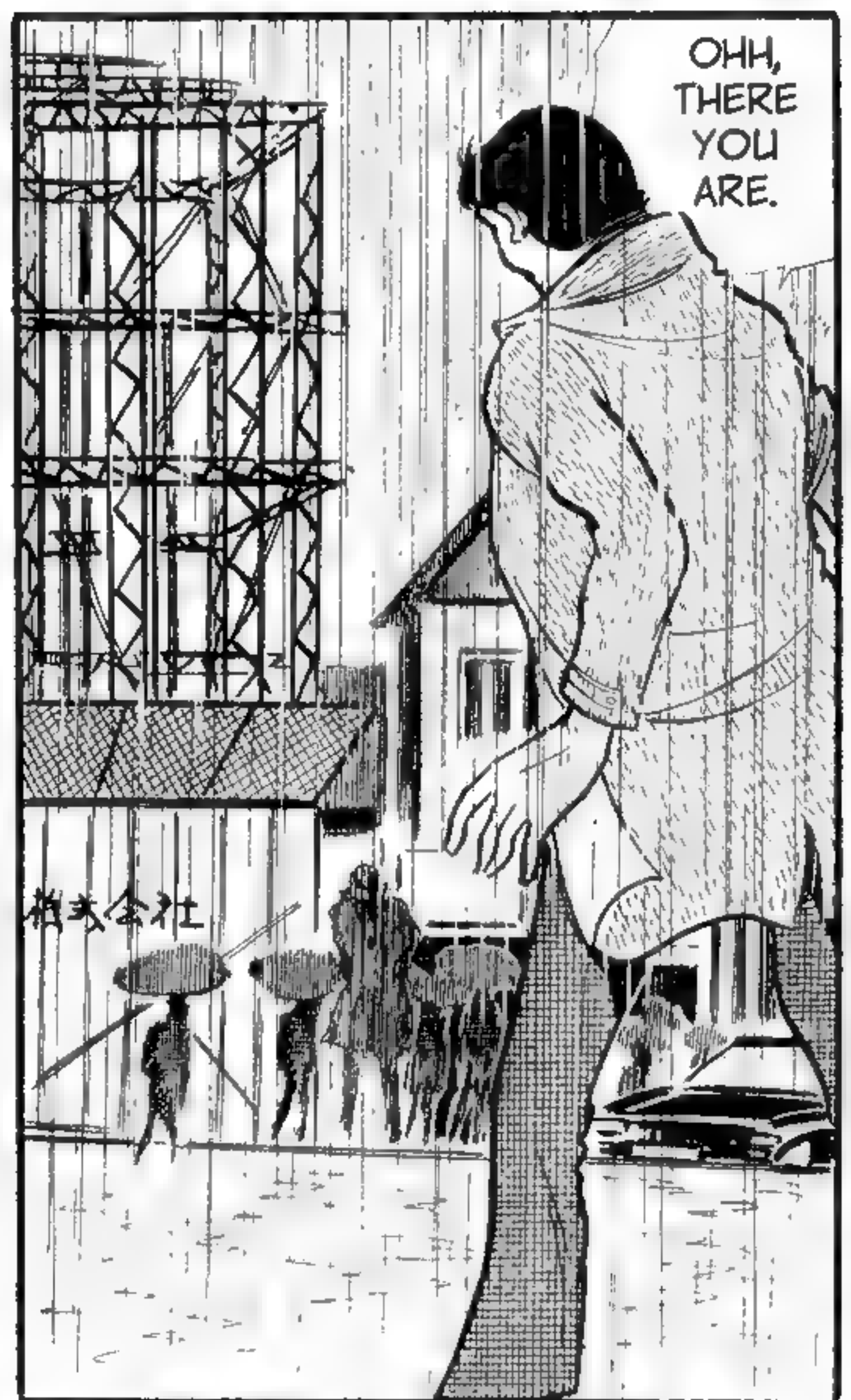
GIVE  
HIM THIS  
MESSAGE,  
THEN.



...MS.  
NAMI!















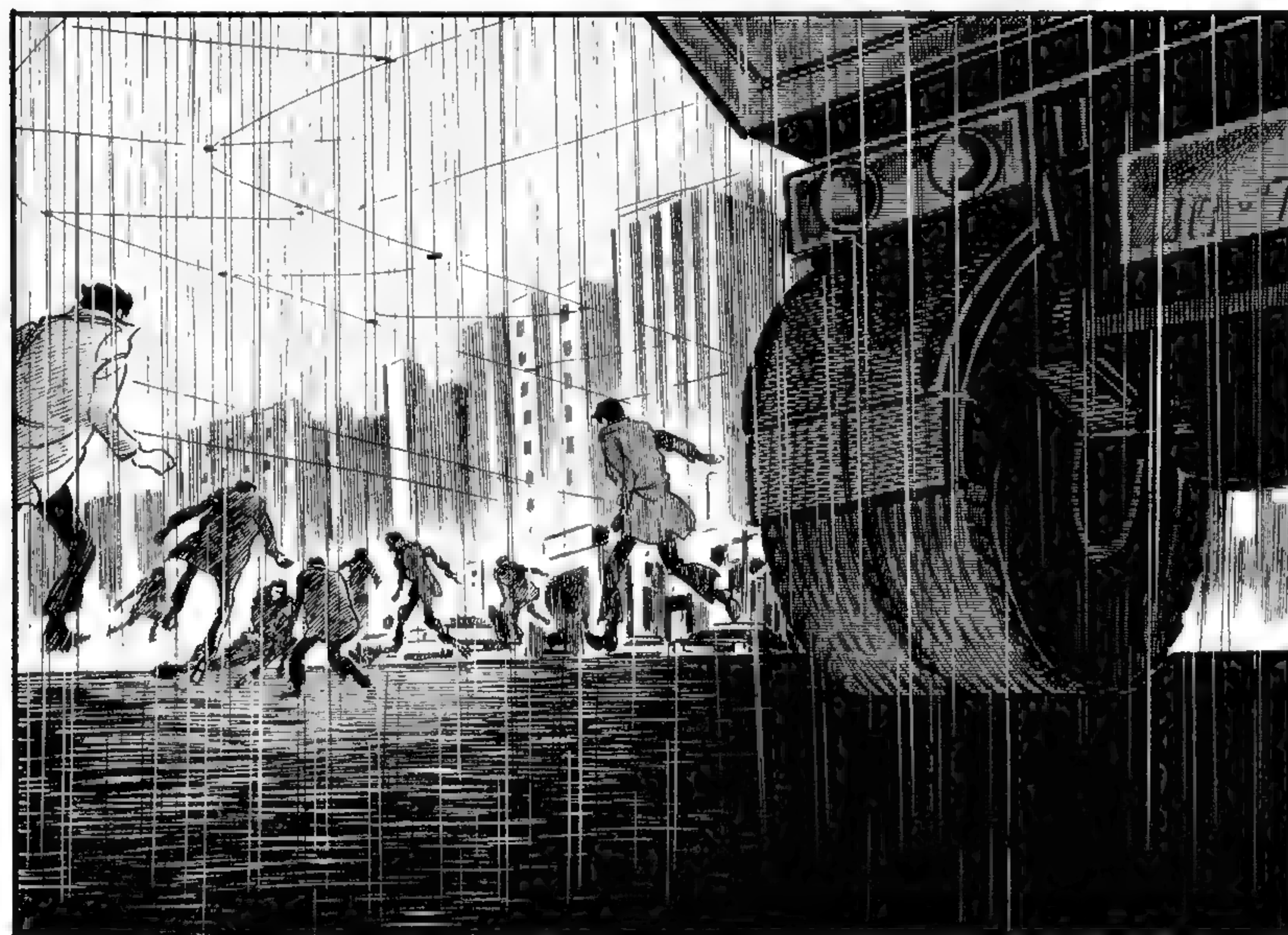
SUGI...  
MI... NA...  
NAMI...



S-  
SUGIMI...  
AHH...



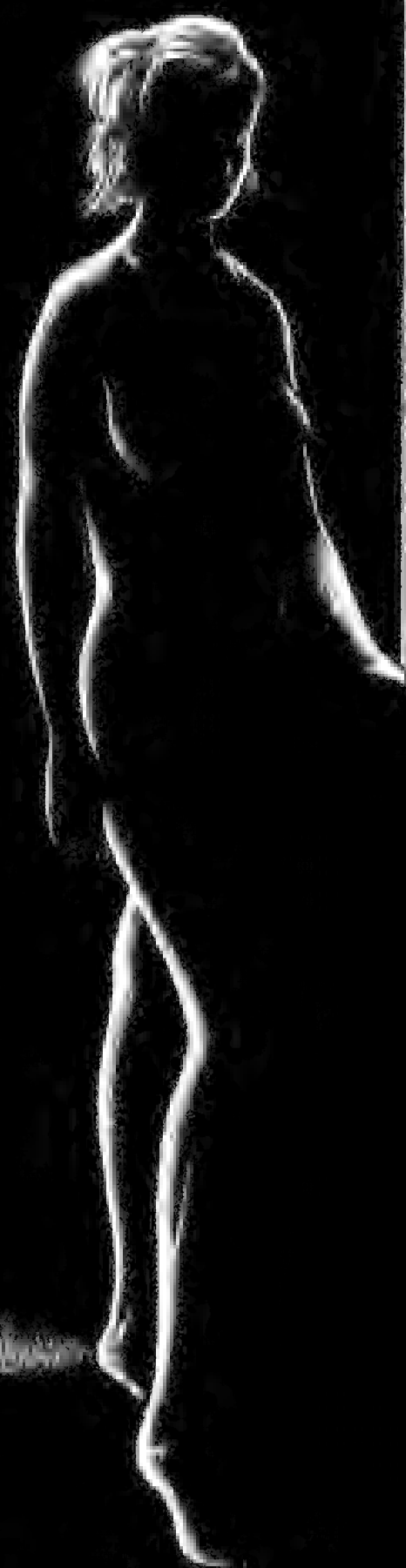
sfx: Jerk





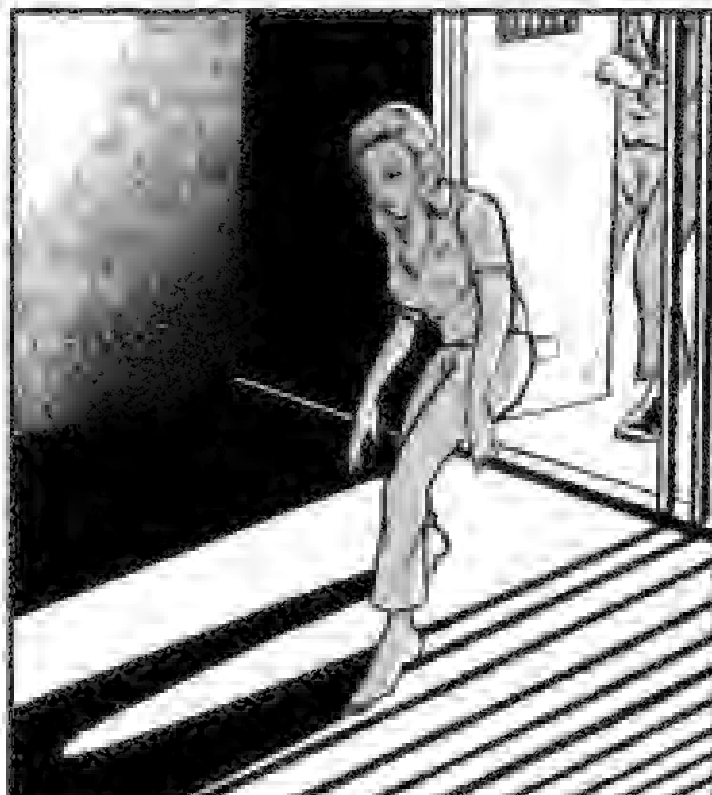
# Chapter 6

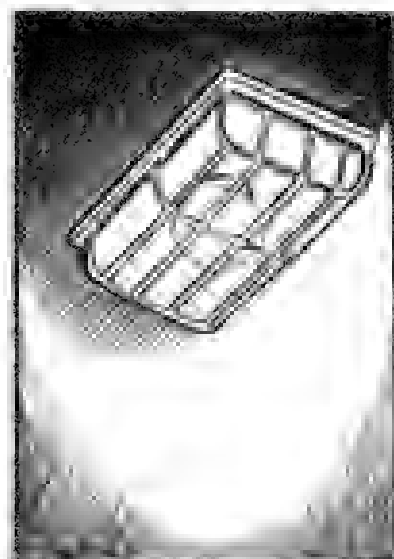
## Holes



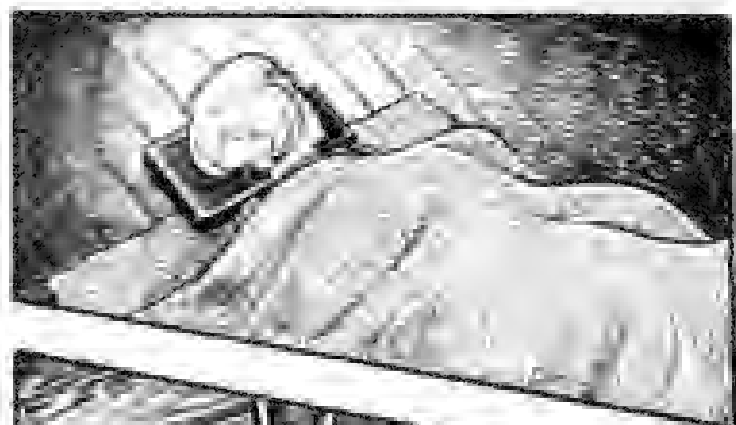
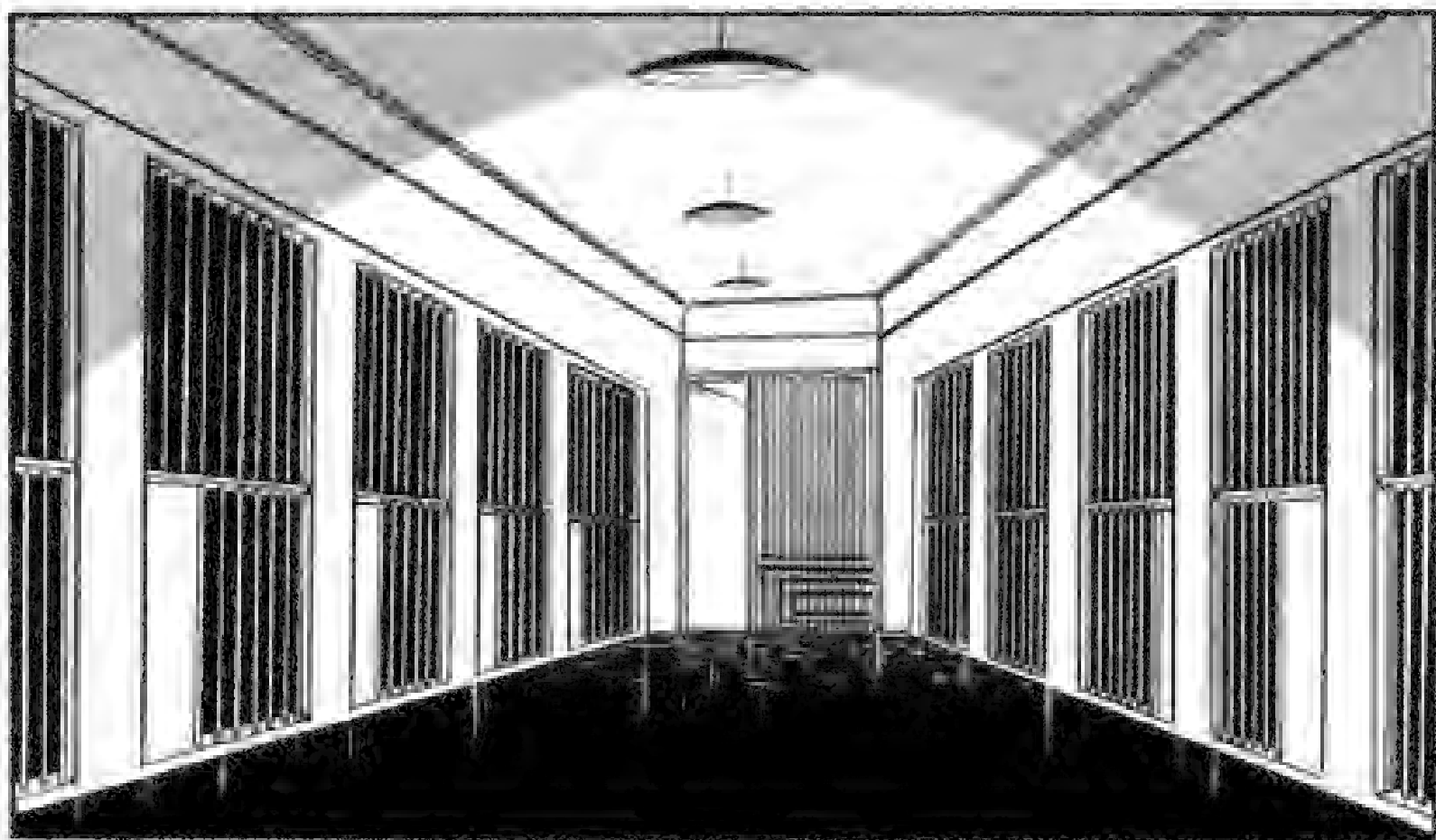


















HEY, Check Check

HEY, THUG





MR.  
GUARD!



SOLITARY  
CONFINEMENT  
GOT FULL,  
SO I HAD  
TO BRING  
HER HERE.

BUT DEEP  
DOWN, SHE  
ISN'T A BAD  
PERSON, AND  
SHE DOESN'T  
ACTUALLY  
HURT PEOPLE.

SHE'S  
A BIT  
CRAZY.

YEAH,  
ABOUT DOI  
MITSU.



I CAN'T BLAME HER.  
THAT SORT OF THING IS  
COMMON IN THIS WORLD.  
THEY CALL HER CRAZY,  
BUT SHE MIGHT BE ONE  
OF THE FEW WHO ARE  
ACTUALLY NORMAL.

SHE MUST HAVE BEEN  
IN SOLITARY AT HER  
PREVIOUS PRISON AS  
WELL, AND SO THE  
MOMENT SHE SAW ME,  
SHE DECIDED TO MAKE  
ME INTO A MAN.



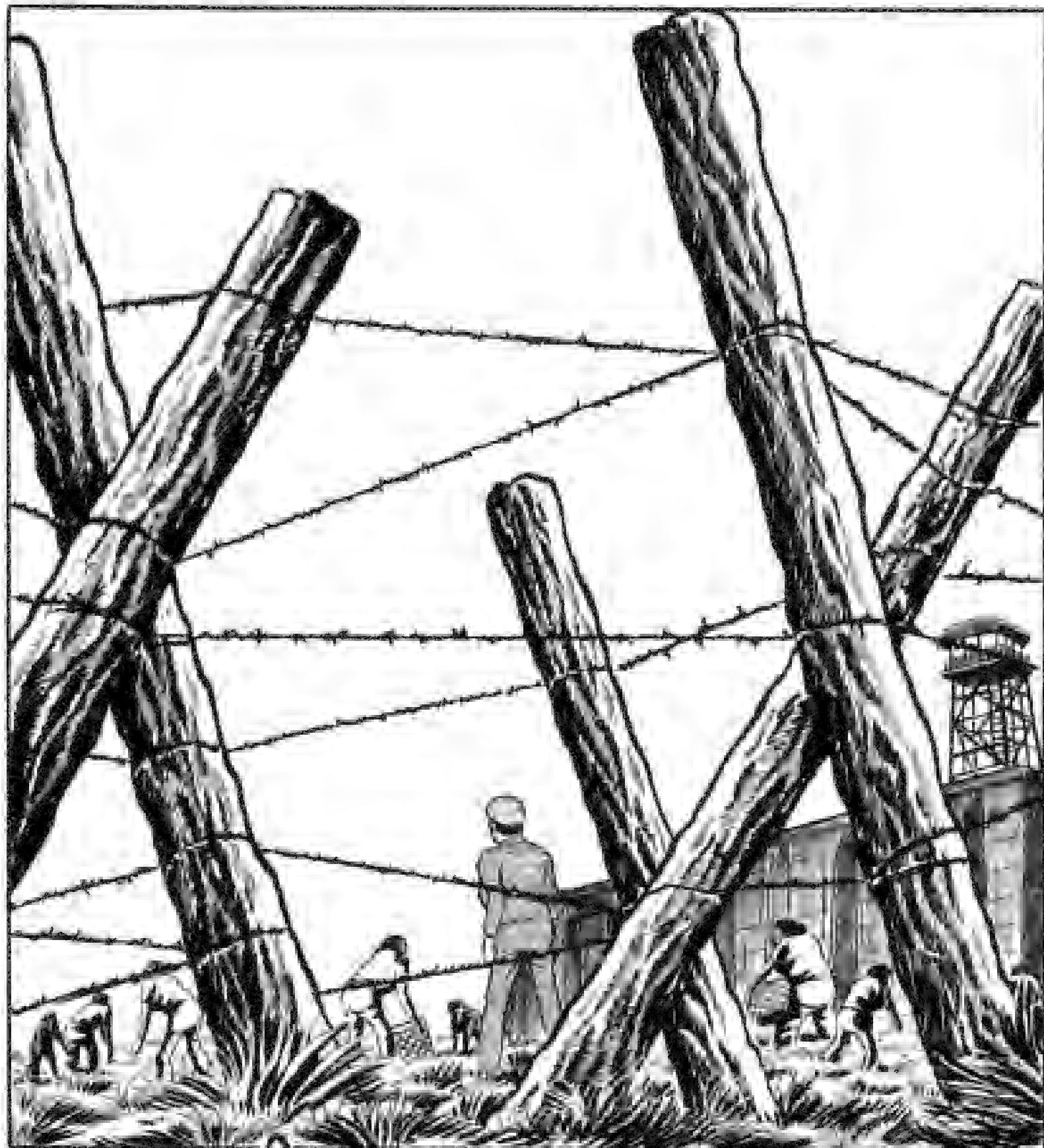
AKIKO  
IS AKIKO...  
MY AKIKO...



HEY... WHEN I  
ASKED ABOUT  
YOUR NAME...  
YOU TOLD ME  
IT WAS AKIKO.

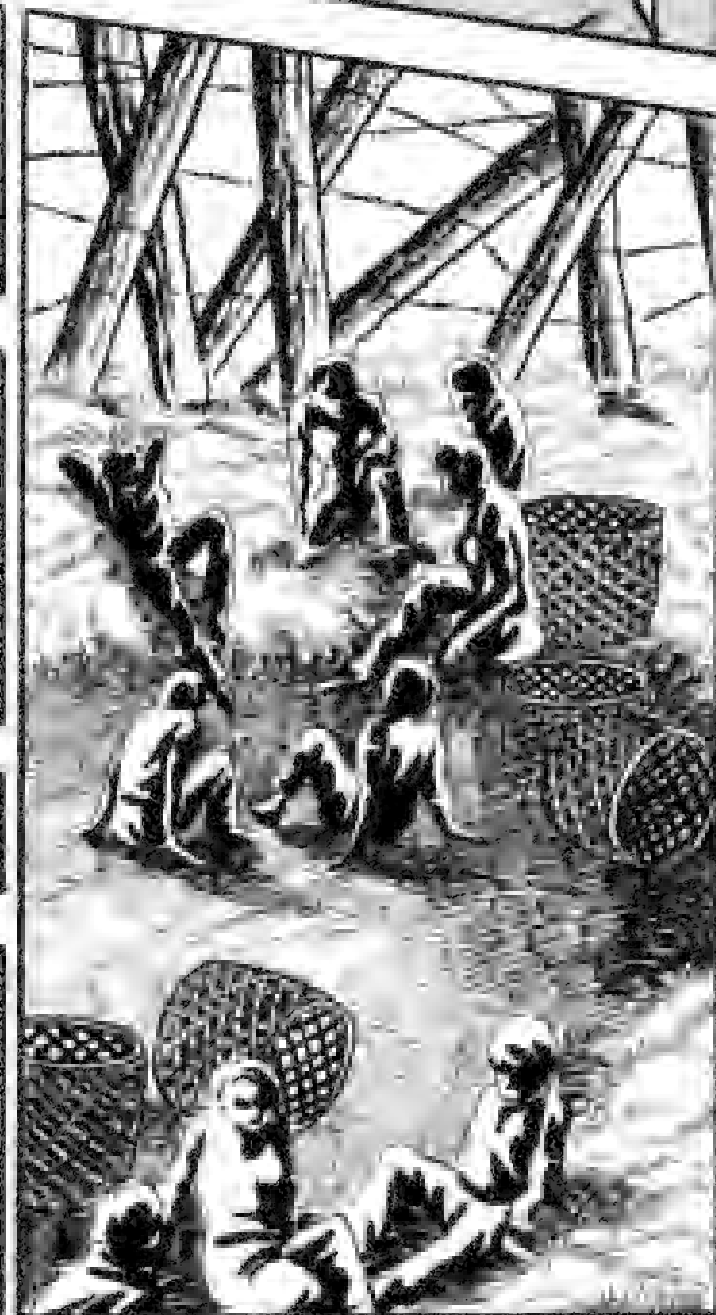






SFZ Whittle







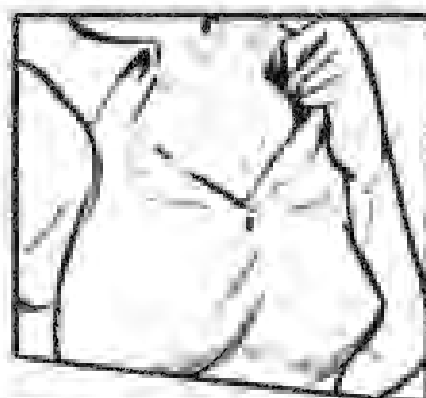




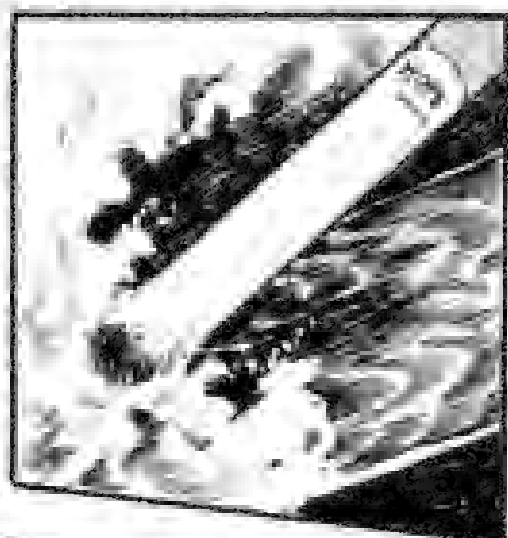
It earned its name from the 'gori gori' sound it makes during the scraping. 'Gori' are also used inside cells during winter, in order to warm hands and feet.



'Gori' ... Two pieces of wood that are rubbed together to create fire through friction, just like how cavemen used to do it long ago.



PASS IT AROUND... ONE PUFF AT A TIME JUST BLOW THE SMOKE INTO YOUR POCKET.



STRANGE? WELL, THIS PLACE DOES STRANGE THINGS TO PEOPLE.

I SEE TATSUKO, YOU'RE RATHER...



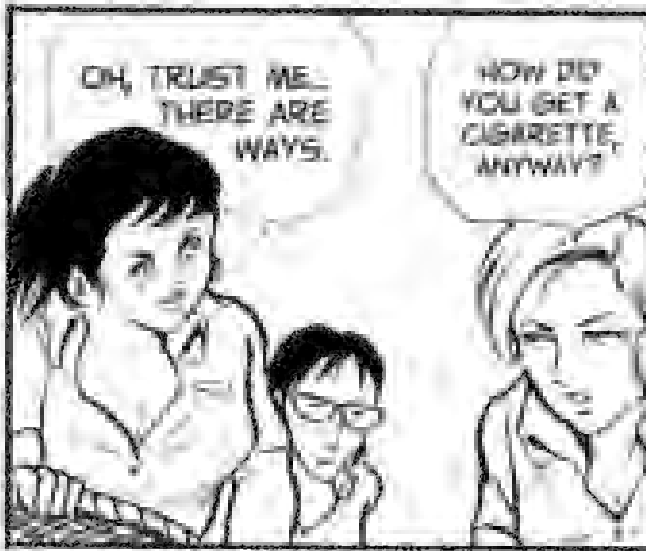
AFTERWARDS WE CAN JUST CHOW ON SOME GRASS TO GET THE SWEET OUT OF OUR MOUTHS.



OH NO! THE GUARD!













FIRST, IT WAS  
JUST CANDY, THEN  
HE STARTED SELLING  
SOFT TISSUE PAPER  
AND ABSORBENT  
COTTON.

CAN YOU  
BELIEVE THAT?  
TWO WHOLE  
DAYS' PAY! AND  
HE DOESN'T  
JUST SELL  
CIGARETTES...

HE  
MAKES US PAY  
100 YEN FOR  
ONE LOUST  
CIGARETTE...

THAT'S WHY  
HE'S DOING IT,  
HOW MUCH DO  
YOU THINK IT  
COSTS FOR ONE  
CIGARETTE?

MR. OMIZU  
JUST WANTS  
SOME POCKET  
MONEY.

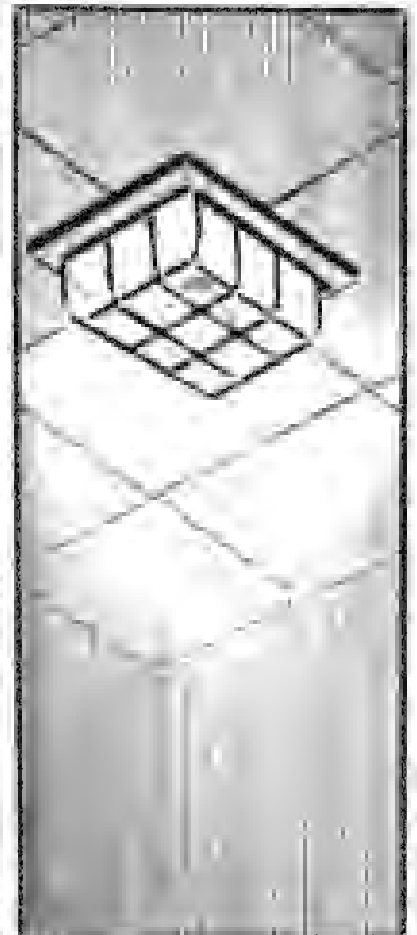


HIS PRICES  
ARE STILL  
WORTH IT.

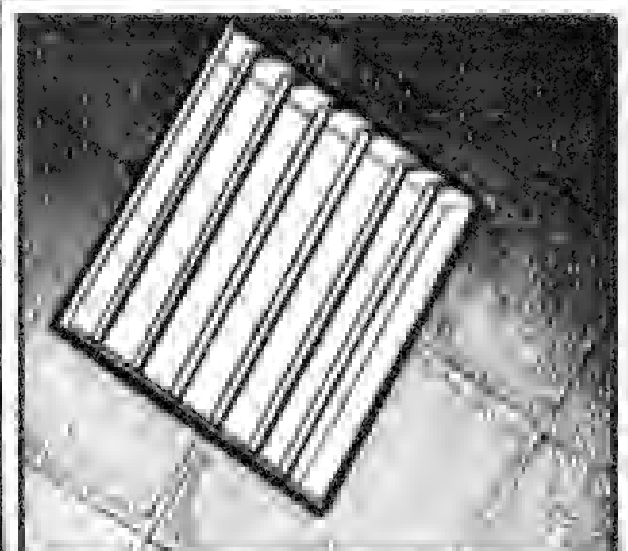
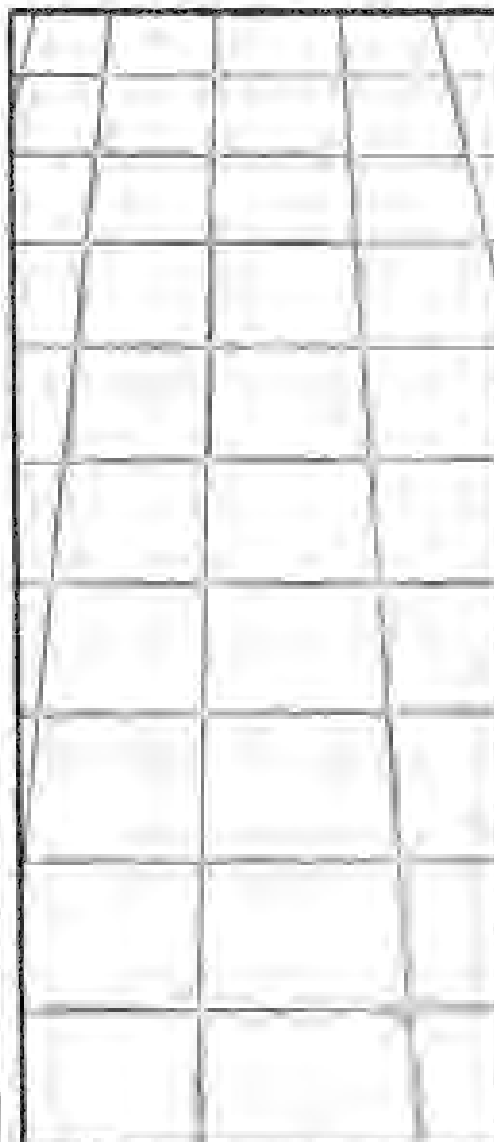
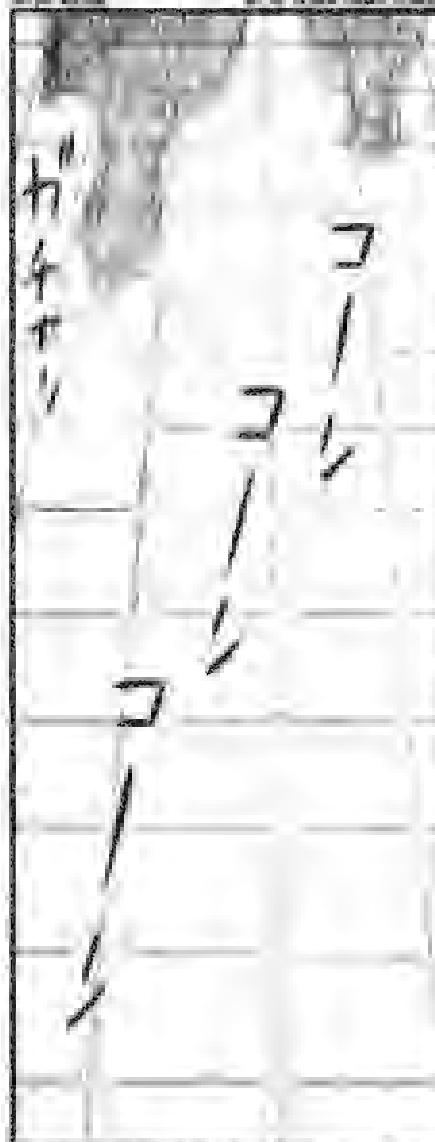


TO ME,  
THOUGH.



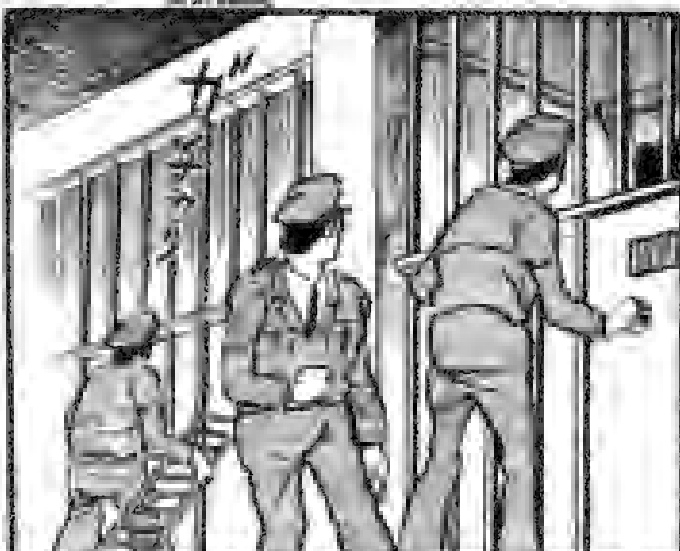
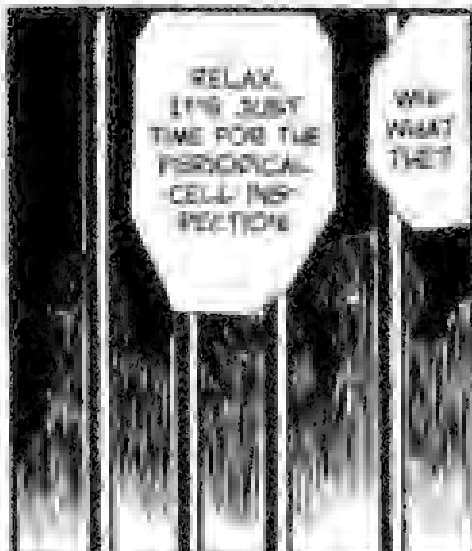
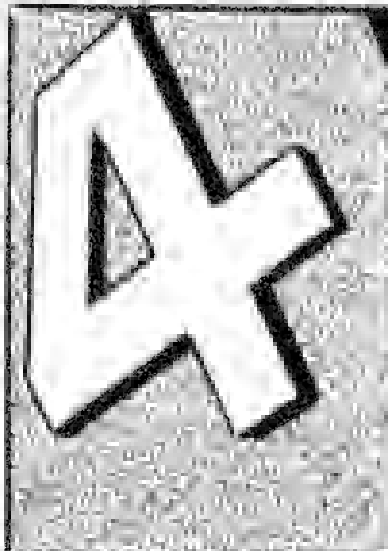


SFX: Clak SFX: Kiké Kiké Kiké





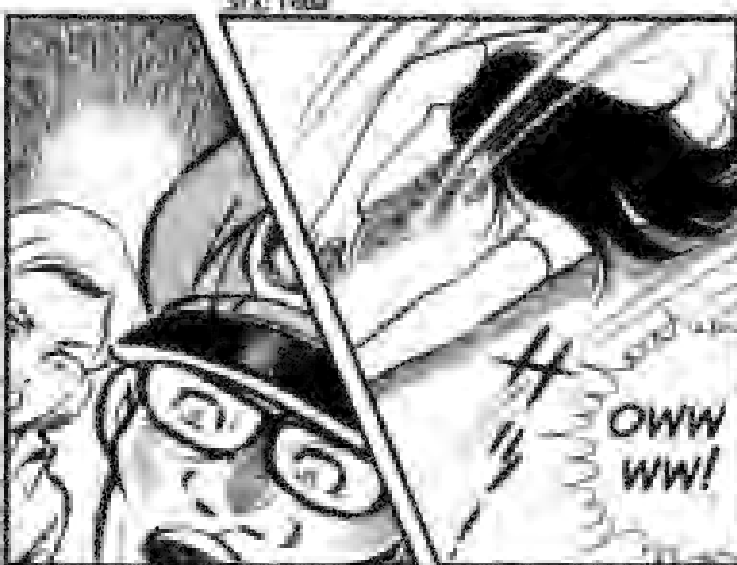
Sgt. Clark



Sgt. Clark



Sgt. Rust





SFX: Bwap

SFX: Wham



SFX: Snap







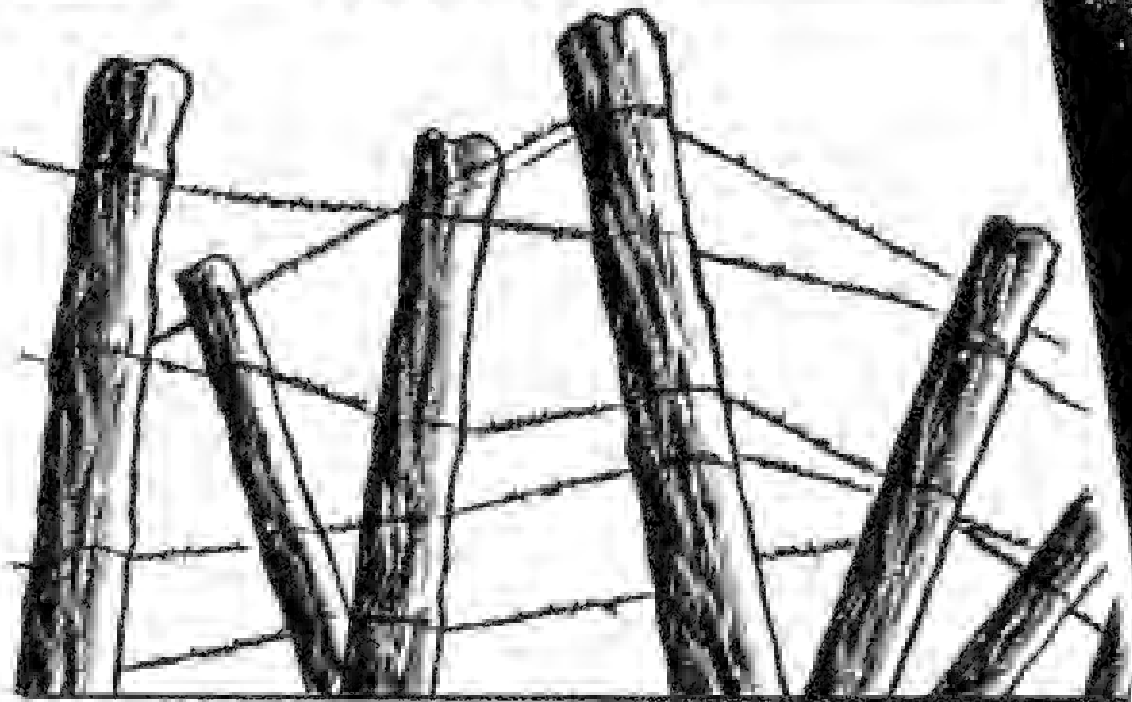


AKIKO!  
AKIKO! GIVE  
ME BACK MY  
AKIKO!

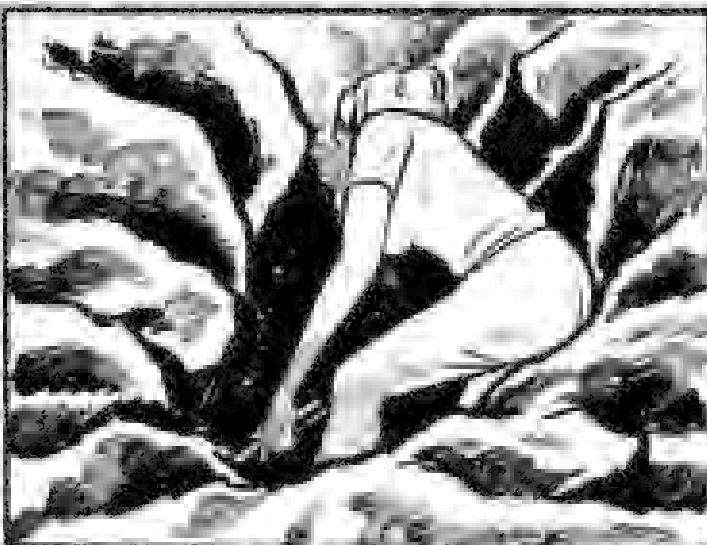


GIVE  
HER BACK!  
GIVE HER  
BACK!

IT LOOKS LIKE OMIZU'S  
GOT THE EDGE ON ME.  
IT'S CLEAR THAT THE OTHER  
PRISONERS ARE DESPERATE  
TO GET THEIR HANDS ON  
ANYTHING FROM THE OUTSIDE.  
THEY NEED MEN LIKE OMIZU.  
HE'S ACTING AS THEIR BRIDGE.



SPZ-TWIN









SFX: Finish



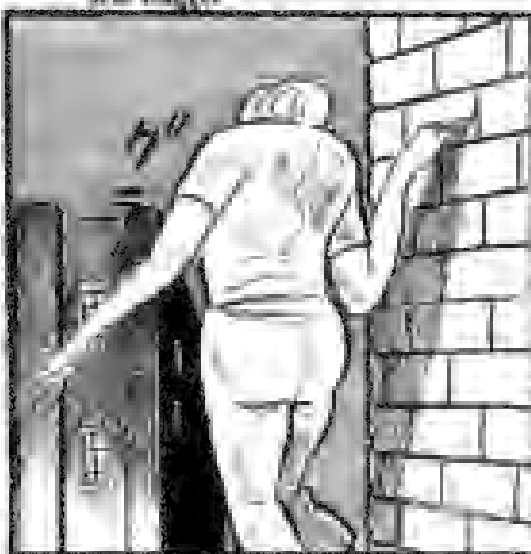
SFX: Tweak







WHEW...



POU SET  
UP HERE  
ALREADY!



NOPE. HE MADE US DIG  
HOLES AS PUNISHMENT  
FOR THE POU. INCIDENT.  
THEN WHEN WE WERE DONE  
HE TOLD US TO LEAVE.  
SO THE TWO OF US CAME  
BACK INSIDE TOGETHER.



MR. OWIZU DIDN'T  
RETURN TO HIS  
GUARDROOM  
AFTER HE TOOK  
YOU TWO OUT.



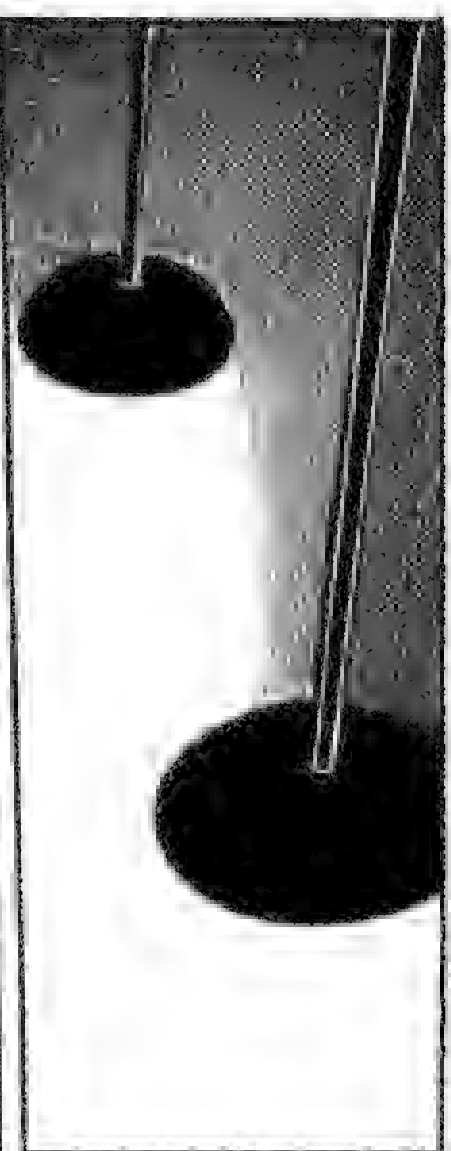
MITSUSHIMA,  
ARE YOU  
SURE YOU  
DON'T KNOW  
ANYTHING  
ABOUT  
THAT?



WITHOUT  
TELLING  
ANYONE?

HE PROBABLY  
JUST WENT  
HOME EARLY...

WHERE  
COULD  
HE HAVE  
GONE?







# Chapter 7

## Mole



T/L Note: The direct translation of this chapter is the word "dog", which is slang for "spy" in Japanese, so I went with mole instead.

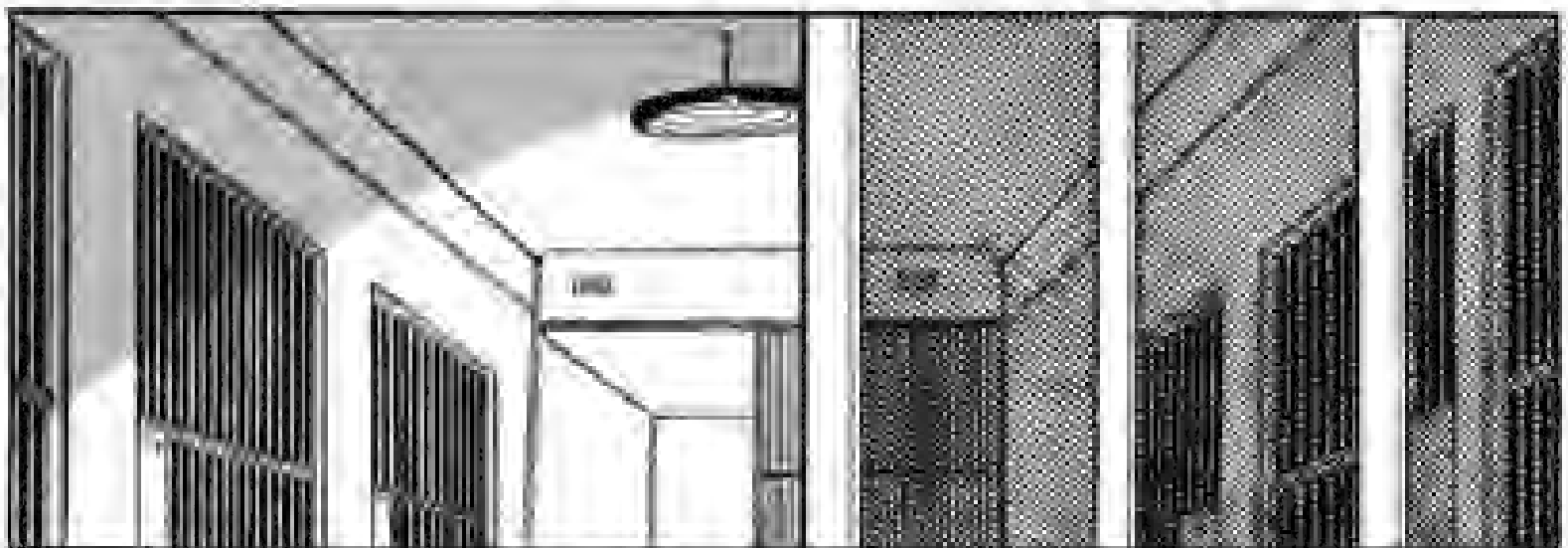
















SFX: Thud

SFX: Wham

WAAAH!  
D-DO!!



DO!!

SFX: Clang

AHH! SHE'S  
ESCAPING!!



STOOOP!

D-DAMMIT!



SFX: Beeping



LOCK THAT  
DOOR  
FIRST!



S-SOUND  
THE  
ALARM!



SFX: Striking Shouting



GUESS SO.  
SOMEONE  
FROM THE  
FOURTH  
CELL.

IS  
SOMEONE  
ESCAPING?

WH-  
WHAT'S  
GOING  
ON?



HMPH.



DOES SHE  
ACTUALLY  
THINK SHE'LL  
BE ABLE TO  
ESCAPE LIKE  
THAT?

I GUESS  
SHE  
REALLY IS  
CRAZY..

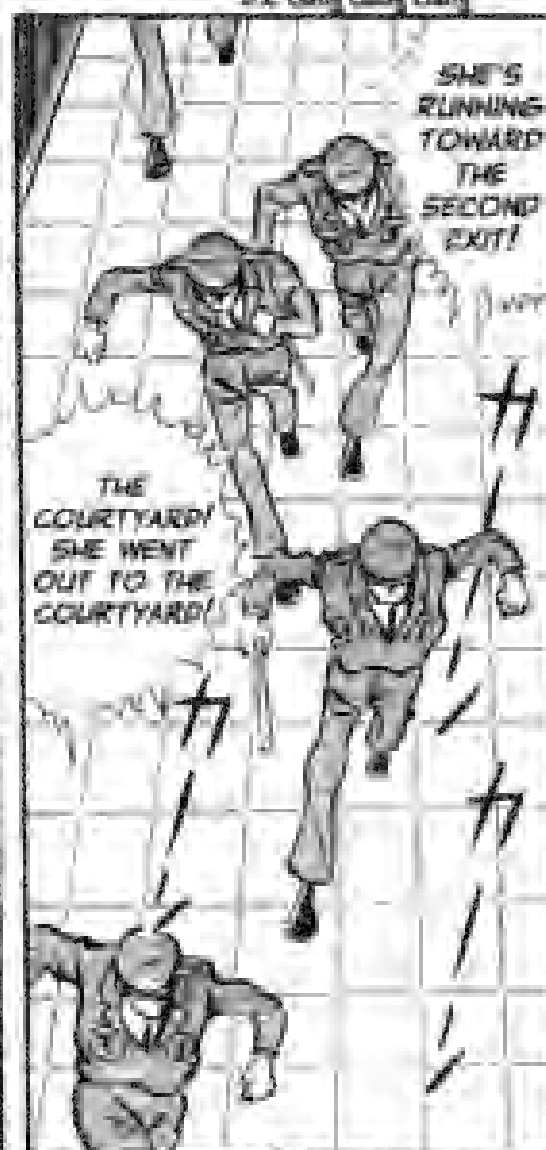


AHH!





WH-WHAT?  
DOES OUT  
HERE??



SHE'S  
RUNNING  
TOWARD  
THE  
SECOND  
EXIT!

THE  
COURTYARD!  
SHE WENT  
OUT TO THE  
COURTYARD!

SFX: Scream



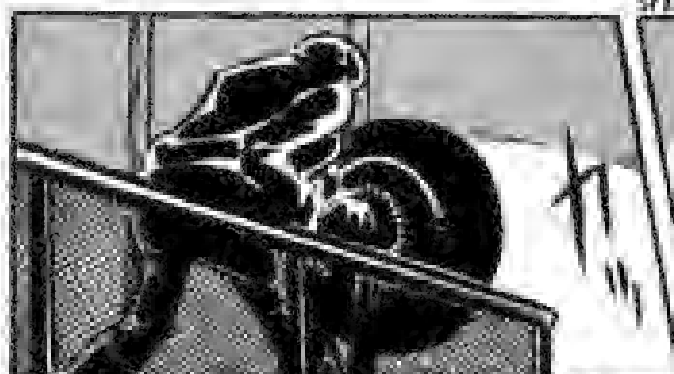
I JUST  
HOW CRAZY  
IS THAT  
WOMAN?



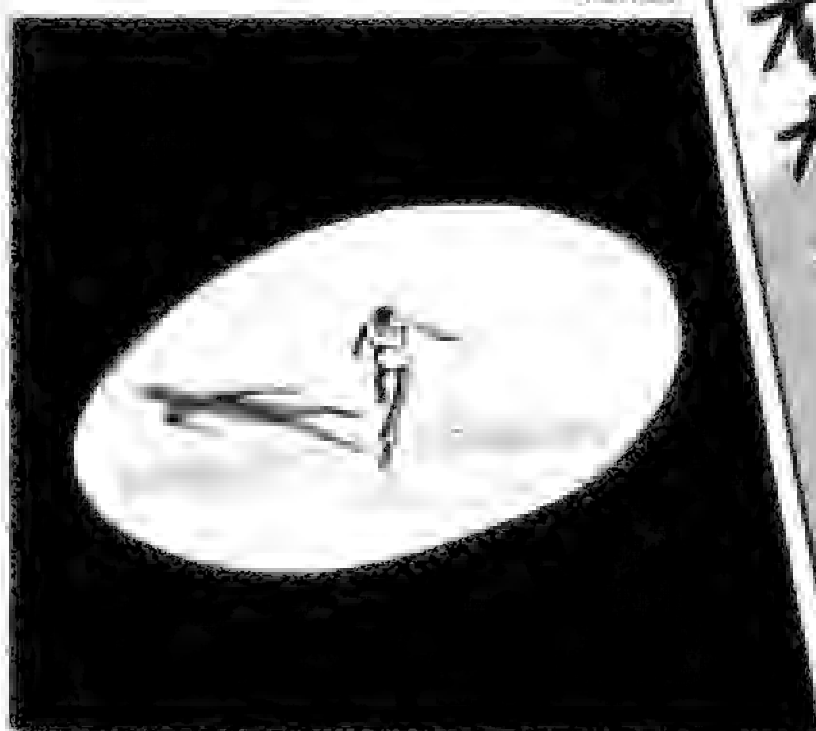
WHAT ARE  
THE GUARDS  
DOING?

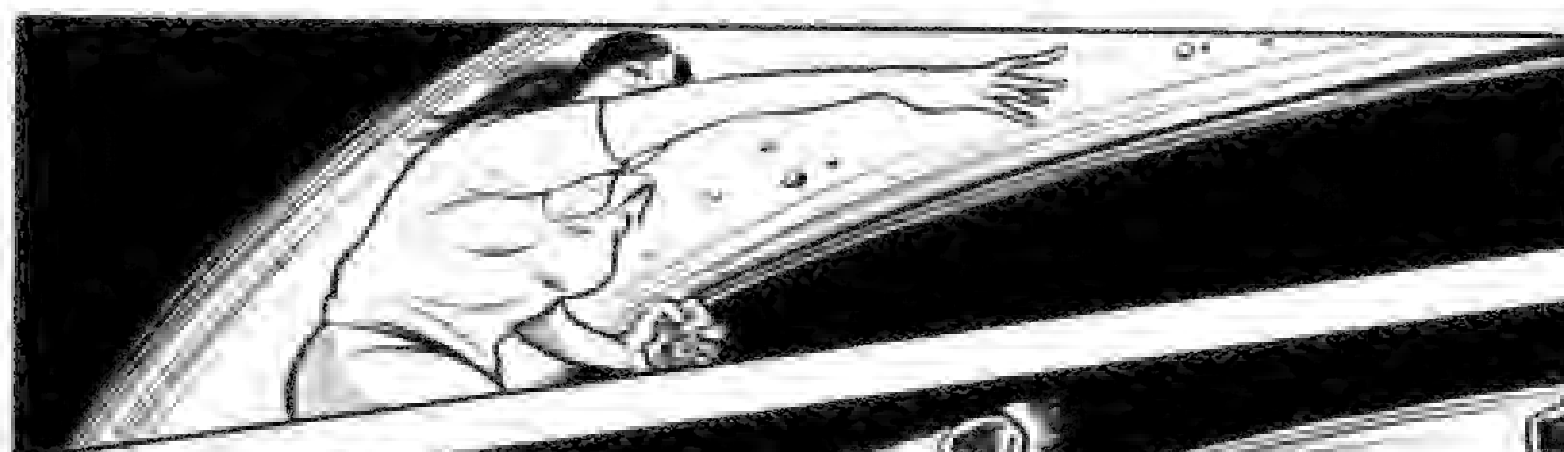
TOH!

SFX: Whoooooow



SFX: Flash



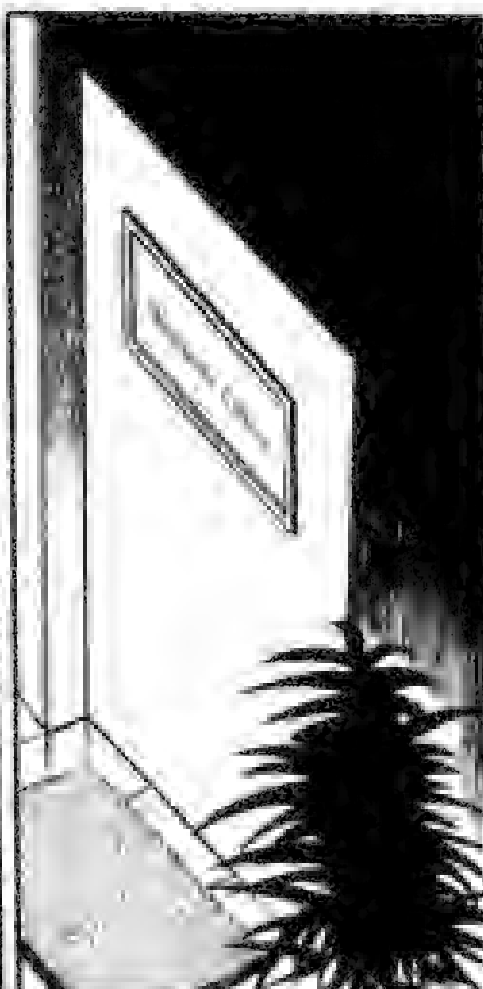
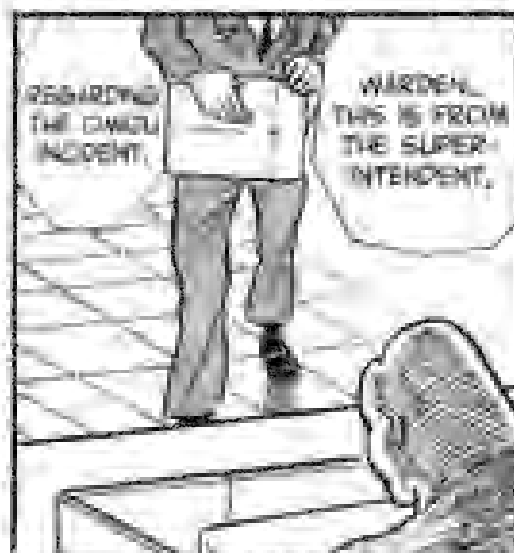
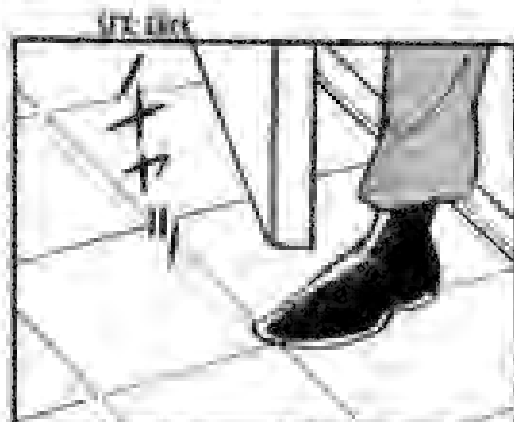












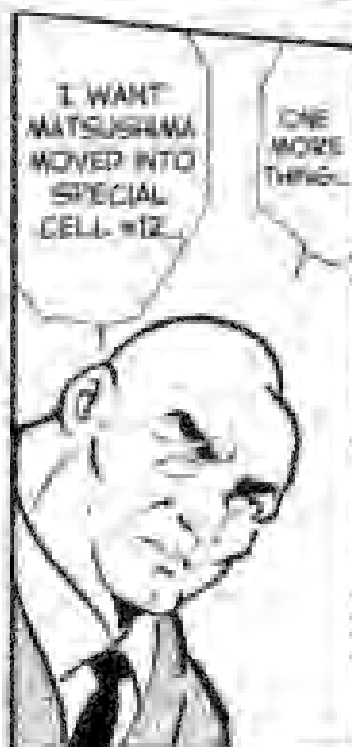


ALSO, MR. OMIZU'S CAUSE OF DEATH WAS APPARENTLY SUFFOCATION FROM BEING BURIED ALIVE.

WE FOUND HER PRINTS ON THE SHOVEL, WHICH WE BELIEVE IS THE MURDER WEAPON.

UHM... YES...

DON'T THE ONE WHO DID IT...



I WANT MATSUSHIMA MOVED INTO SPECIAL CELL #12.

ONE MORE THING...



OKAY.



I ESCORTED THE SUPERINTENDENT INTO THE WAITING ROOM.

HMM...



UHM, I DON'T THINK SHE HAD ANY DIRECT CONNECTION WITH THIS INCIDENT...

B-BUT I DON'T THINK...

A SPECIAL CELL?

WHAT?



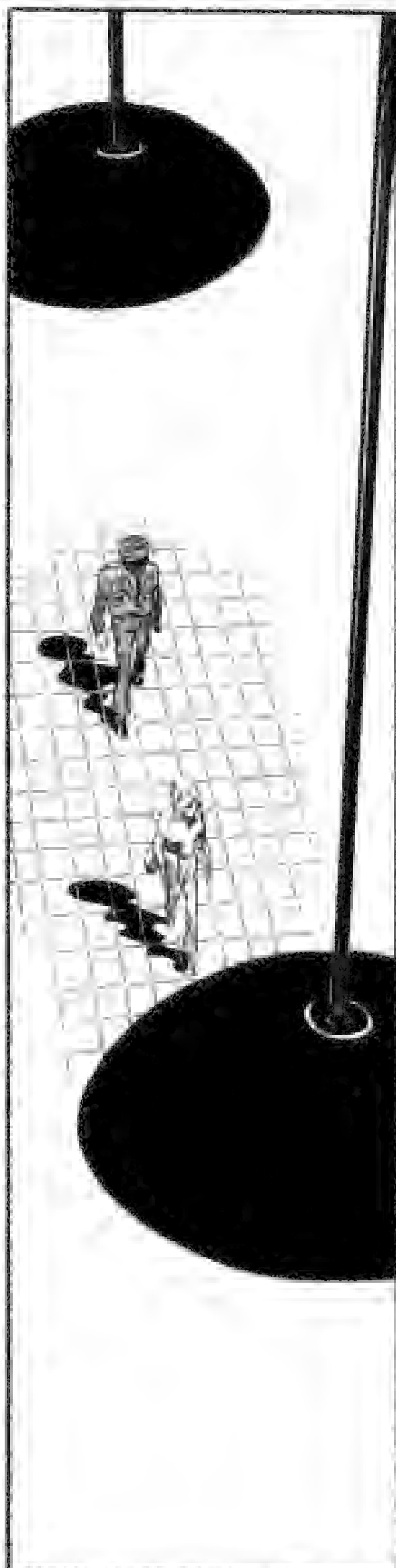
YES, SIR...

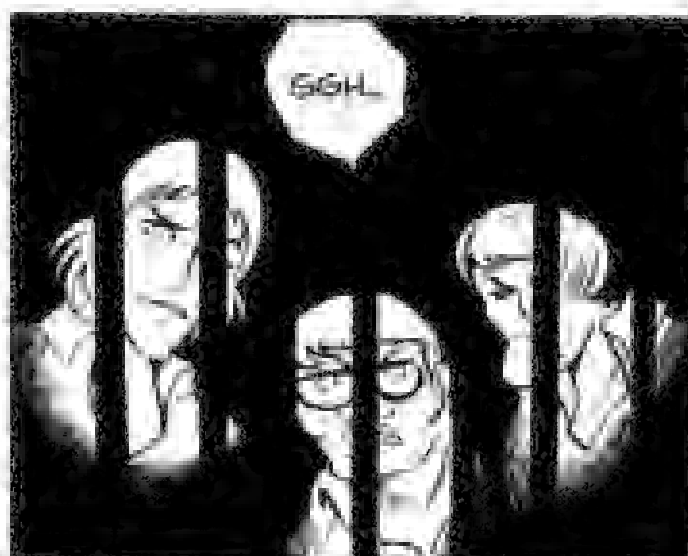
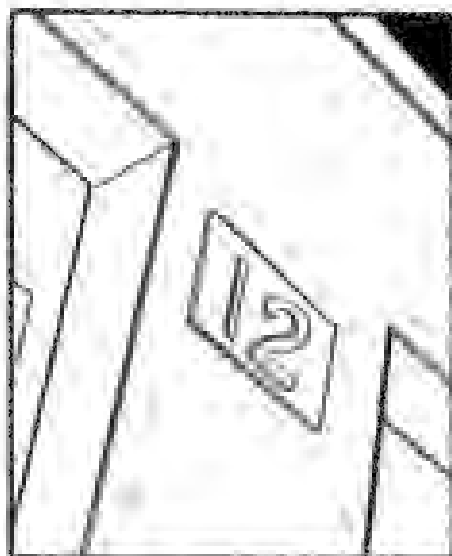
JUST DO AS YOU'RE TOLD. CELL #12.



VO-001











KITO...



I'M KITO.



YEAH, NO  
NEED FOR  
FORMAL  
INTRO-  
DUCTIONS.



I'M  
MATSU-  
SHIMA  
NAMI.



SEEMS  
LIKE THE  
PLACE IS AS  
TERRIBLE AS  
THE RUMORS  
SAY.

I'VE  
ONLY  
BEEN IN  
HERE FOR  
A WEEK,  
SO...

YEAH,  
WELL...

I  
DON'T THINK  
I'VE EVER  
SEEN YOU  
BEFORE...



YEAH...



THEY  
STUCK YOU  
IN A SPECIAL  
CELL, RIGHT  
AWAY?



AND THAT  
CYCLOPS  
REALLY  
RUBS  
ME THE  
WRONG  
WAY.



...



WHAT  
FOR...?



WHAT  
FOR?



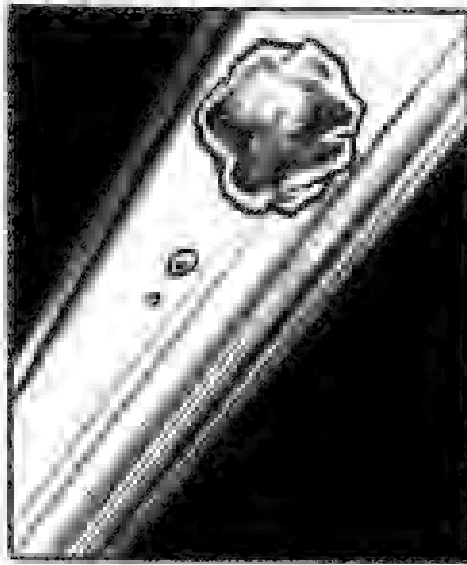
CAN'T REALLY  
BLAME THEM, I  
GUESS. I DO HAVE  
FIVE PRIORS.



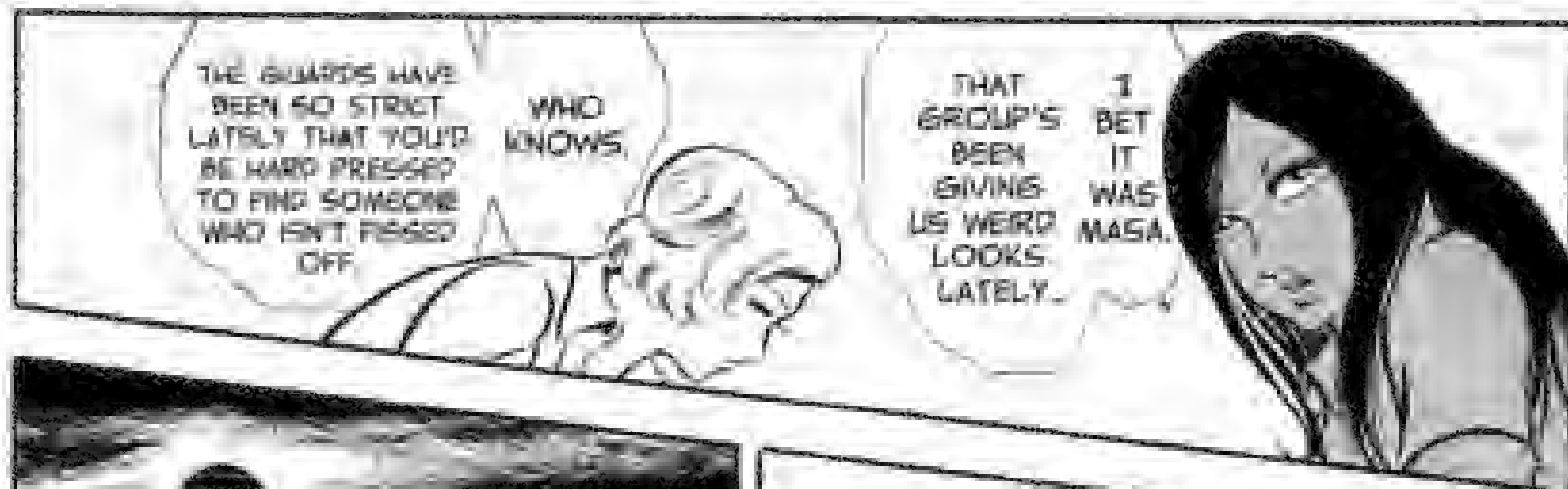


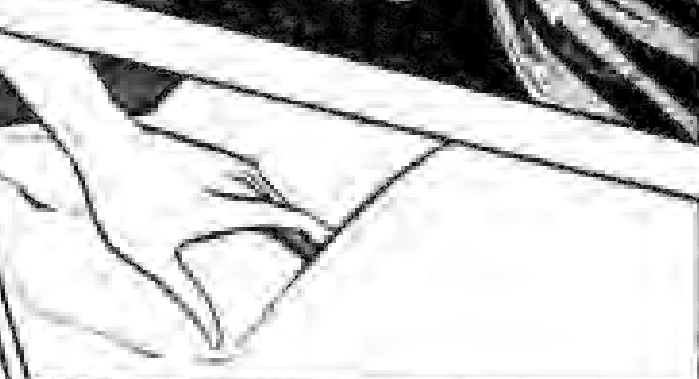














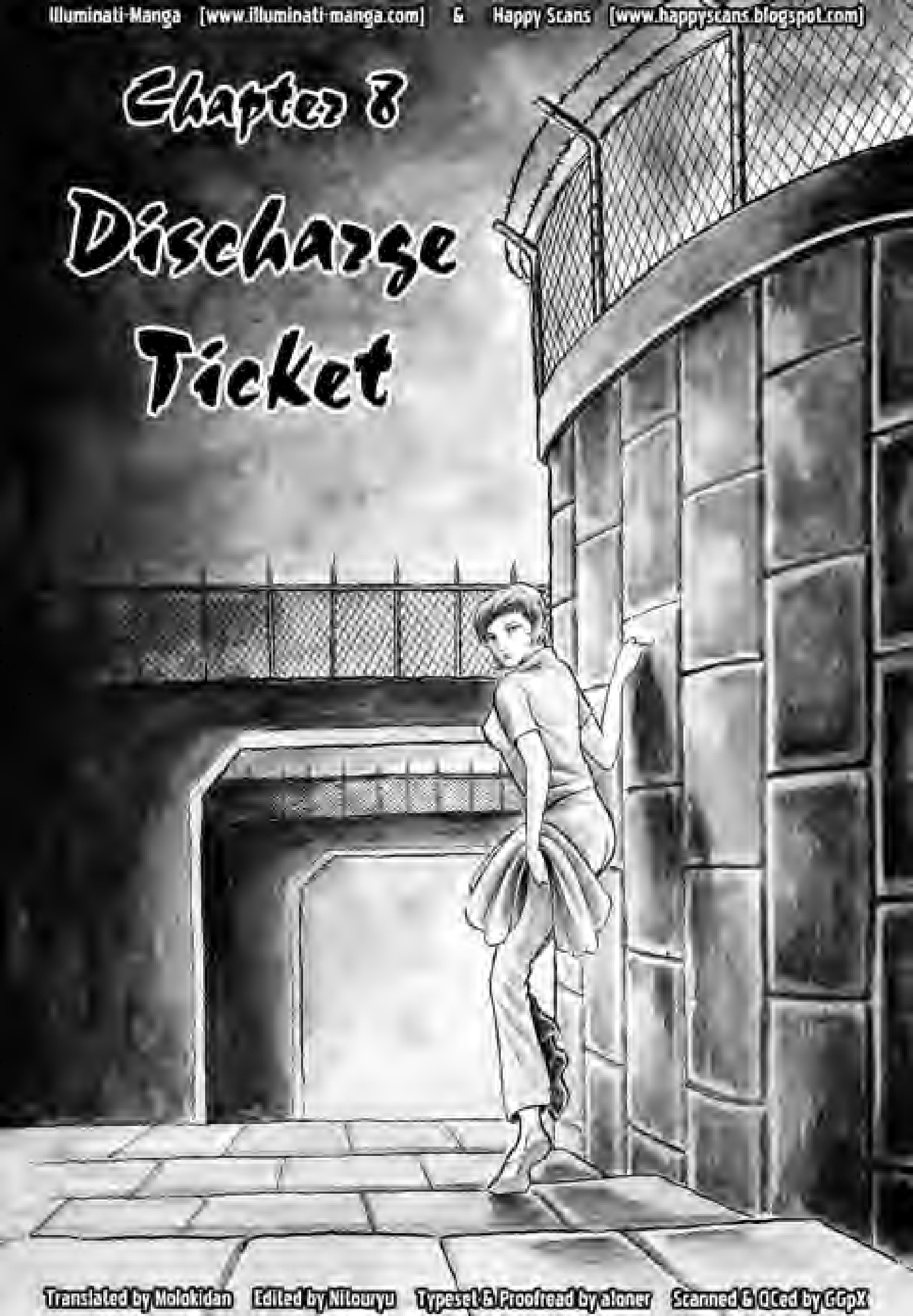






# Chapter 8

## Discharge Ticket

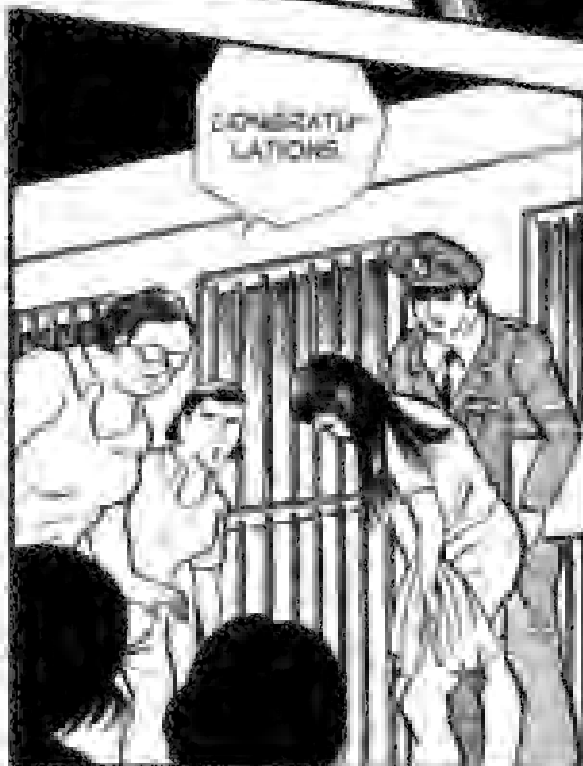




STC Kibiki Kibiki Kibiki







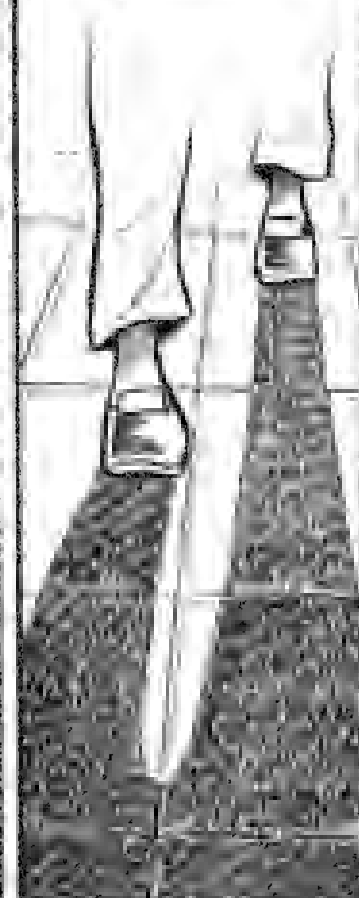
Parole - As stated in Article 28 of the Penal Code, prisoners have to first serve a third of their sentence, or ten years for a life sentence in order to be eligible for parole. In addition, they need to prove that they have repented for their actions in order to earn their freedom. Earning parole is especially difficult for people who lack resources and plans for their futures.



171 Risk-Risk

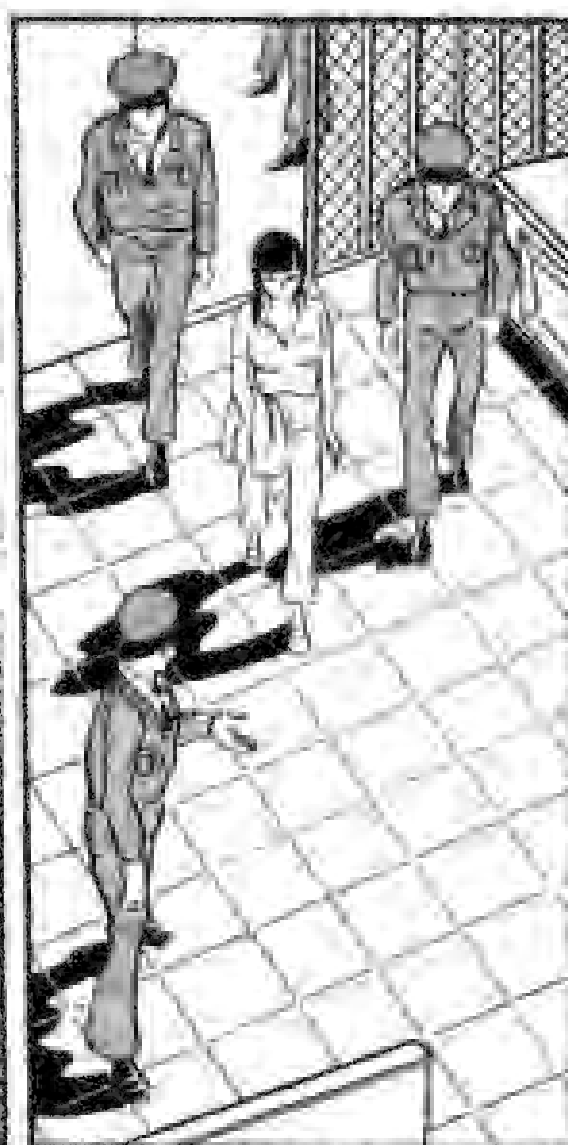
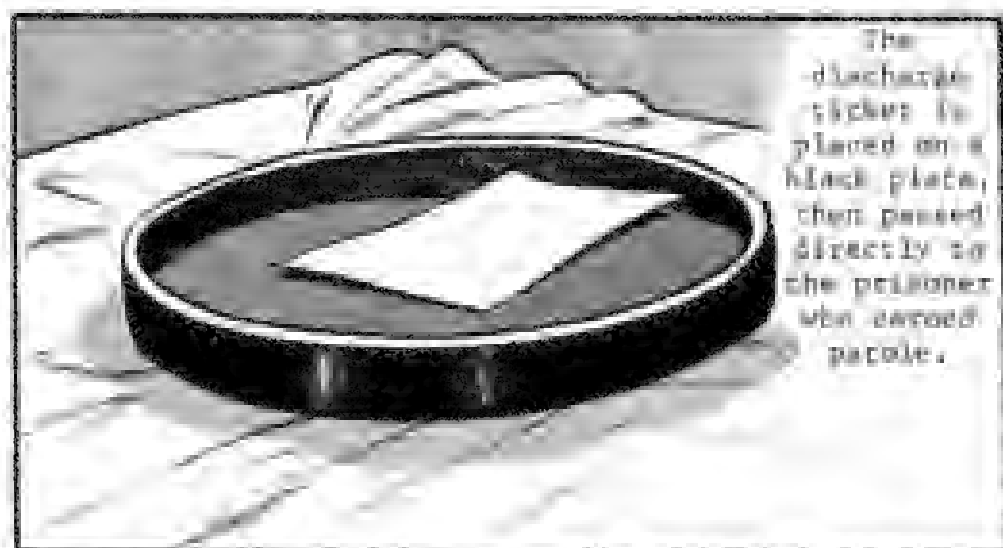


Along with parole is granted to inmates, the parole system is not limited to just this or any other prisoner.



















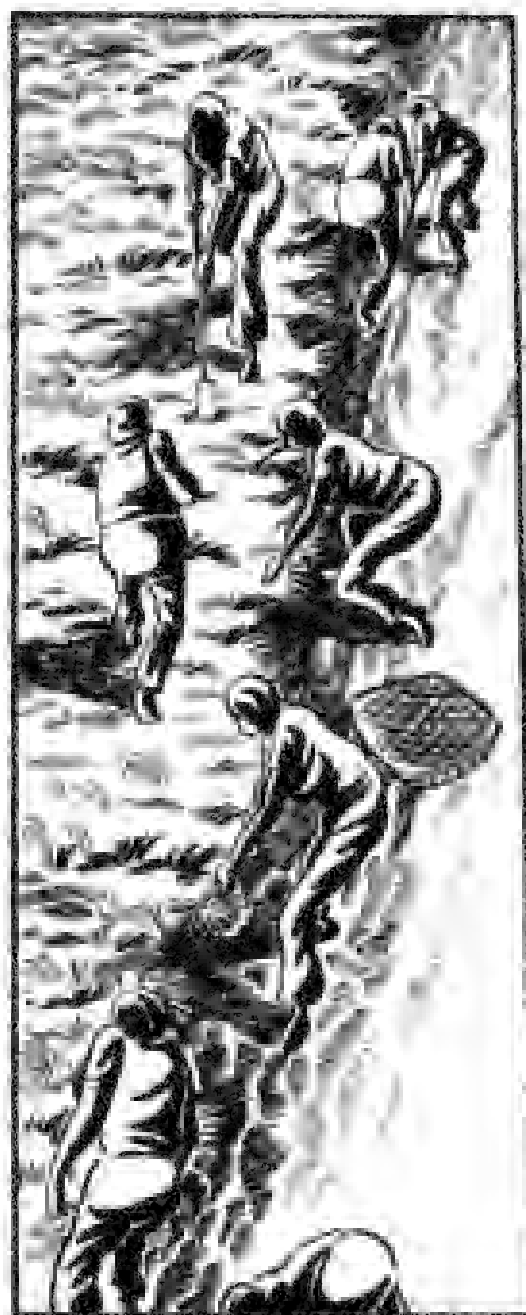














WH-  
WHAT ARE  
YOU DOING!?

HUH!?

OH NO!

OTANI  
FROM  
CELL #4!

WHO IS  
THAT?

SHE  
COLLAPSED!



DON'T  
LEAVE YOUR  
POSTS!

OUT  
OF THE  
WAY.





HAH  
HAH...



SHE  
LOOKS  
LIKE  
SHE'S IN  
A LOT  
OF  
PAIN

I DON'T KNOW  
SHE JUST  
COLLAPSED  
ALL OF A  
SUDDEN.



WHAT'S  
WRONG?



OKAY, GRAB  
HER LEGS.



WE NEED TO  
GET HER INTO  
SOME SHADE  
FIRST.



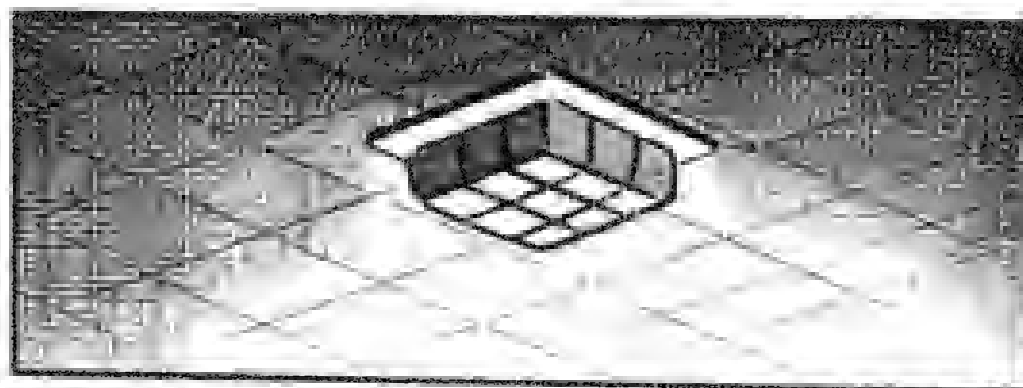
OTAN,  
WHAT'S  
WRONG?



EVEN US  
YOUNGER GALS  
FEEL LIKE WE'RE  
ABOUT TO MELT.

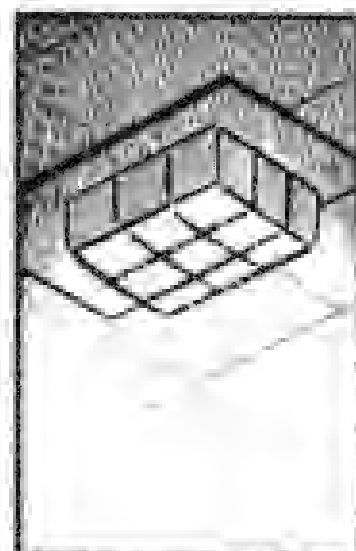
DOESN'T  
SURPRISE ME  
AT ALL. IT'S  
BLISTERING  
OUT HERE.



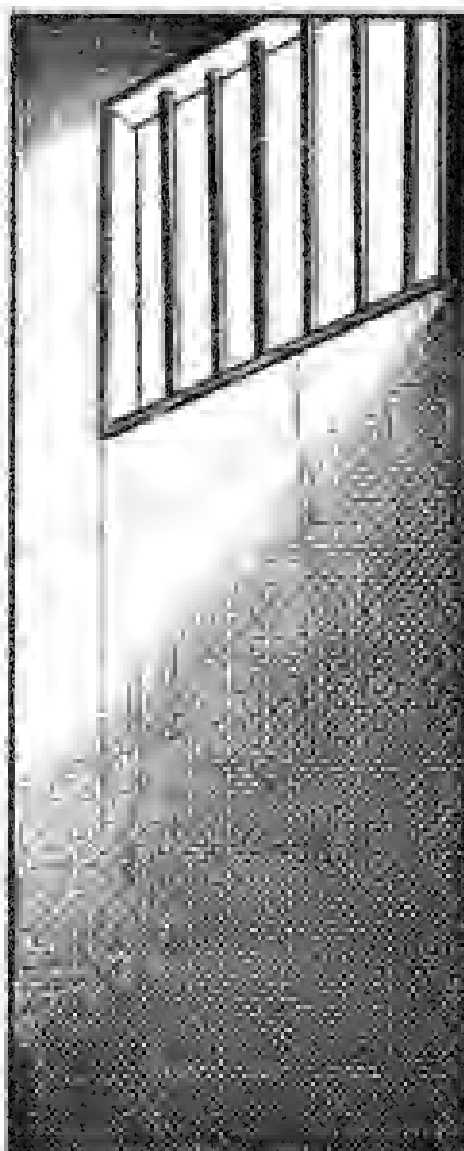






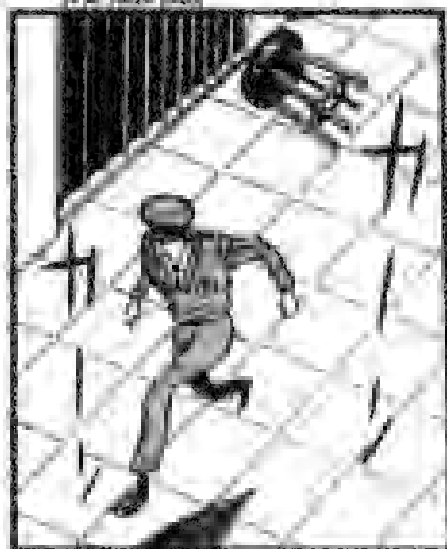






54th Volume...









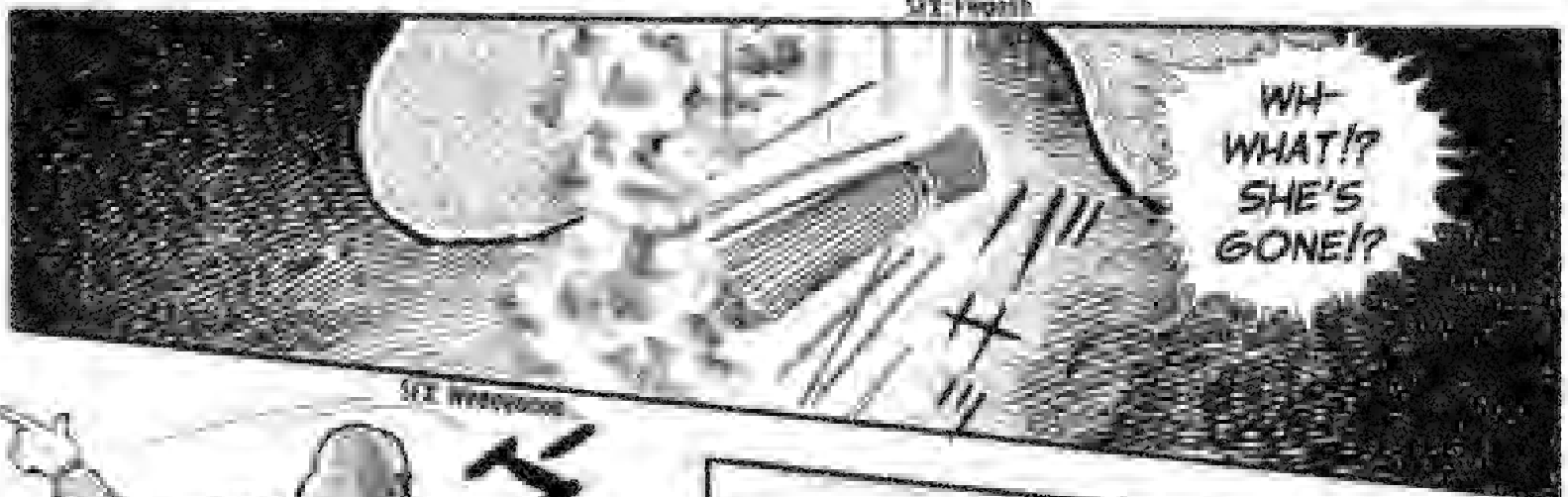








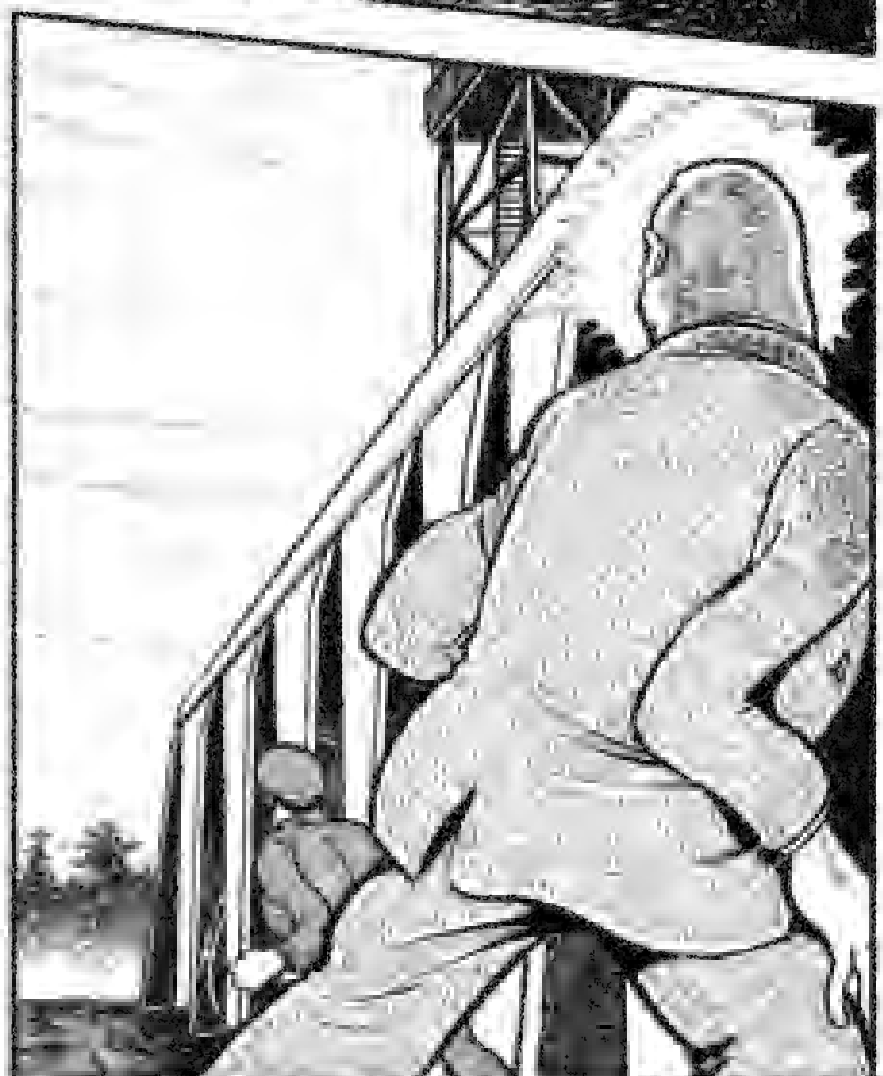
SFX: Fight 1



SFX: Whistle



SFX: Dash

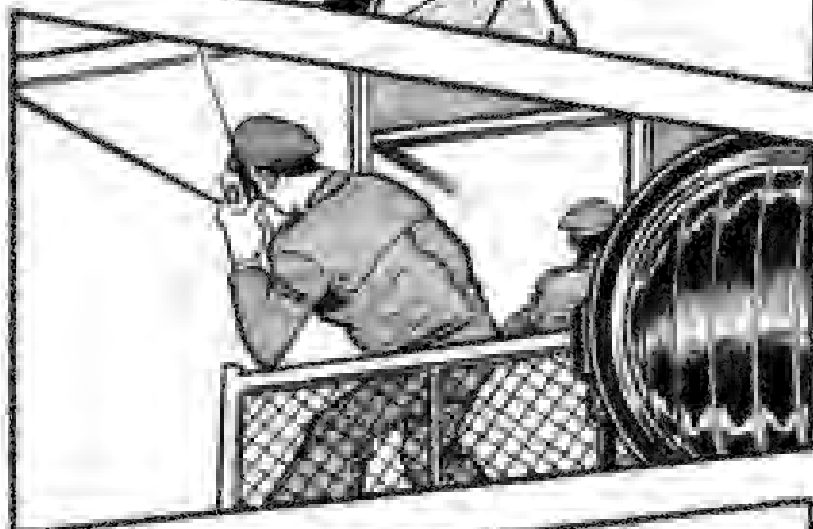




# Chapter 9



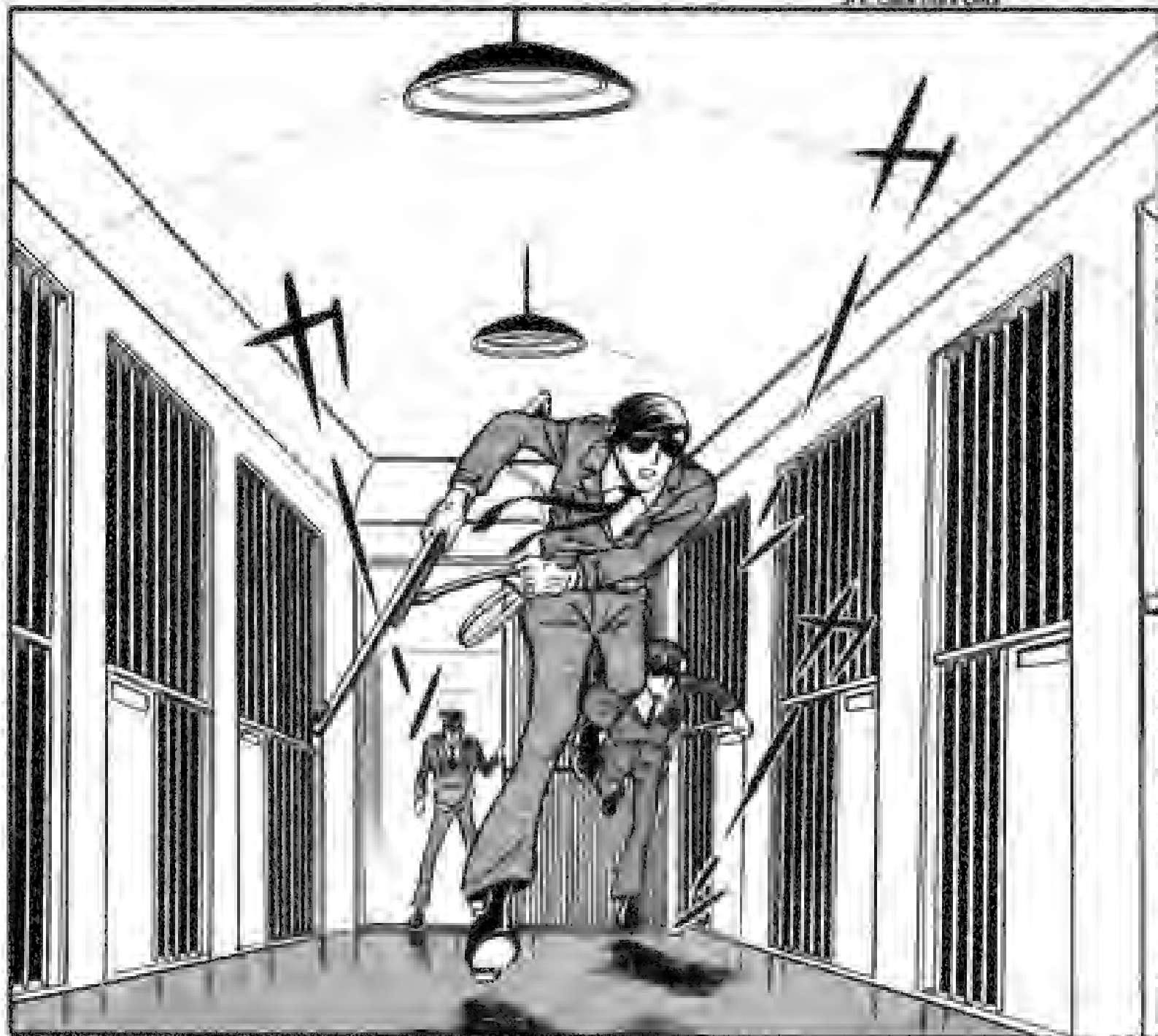
# Relentless Shadow



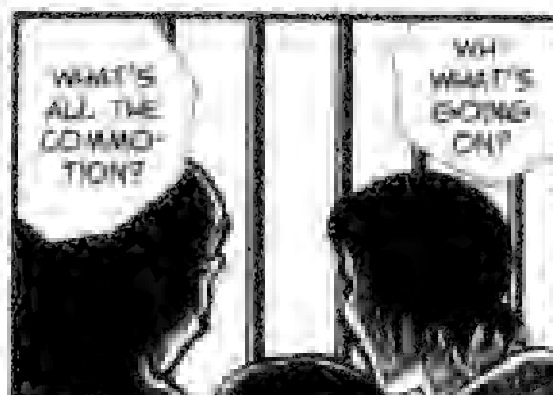
SFC: CLARK







SFZ: Clark Clark





4-NOTHING.  
JUST BE QUIET



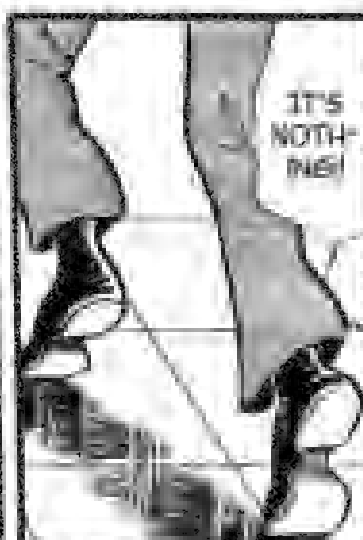
WHAT'S  
GOING  
ON, MR.  
GUARD?

SFX: Whistle



MR.  
GUARD!

E/MOM,  
WHAT  
HAP-  
PENED?



IT'S  
NOTH-  
ING!



DID  
SOMEONE  
ESCAPE?

SFX: Bang Bang Bang Bang

SFX: Whistle



I HEARD THAT OTANI  
FROM #4 DIED. MAYBE  
IT HAS SOMETHING  
TO DO WITH  
THAT.



SOMEONE  
MUST HAVE  
ESCAPED.  
THAT'S THE  
ONLY THING  
IT COULD BE.

YEAH RIGHT. YOU  
THINK THEY'D DO  
ALL THIS FOR A  
DEAD PERSON?



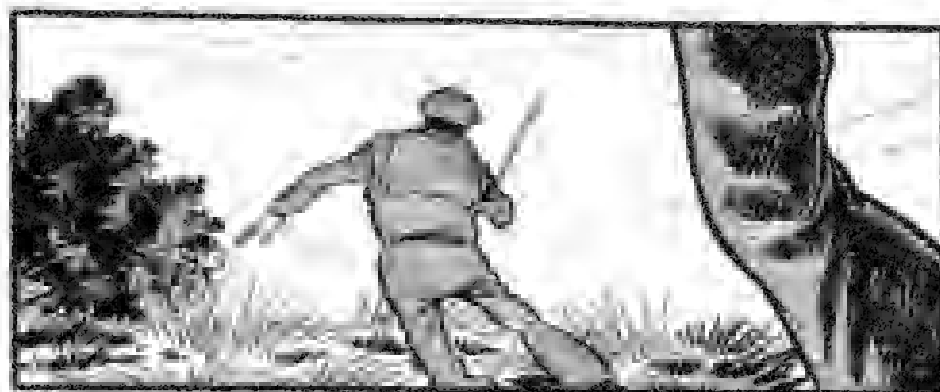
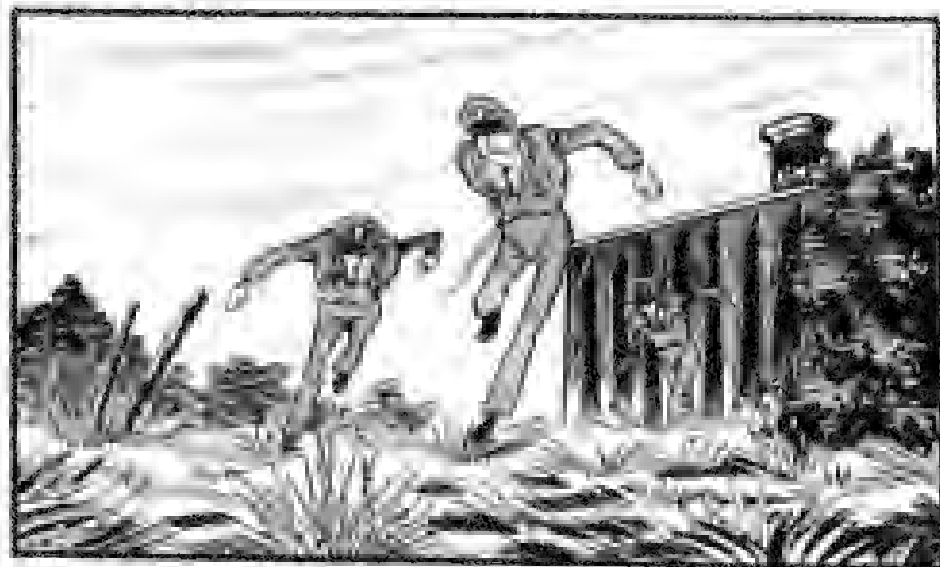
AT THE  
BREAK  
OF  
DAWN?



SILENCE!  
I TOLD  
YOU TO  
BE QUIET!

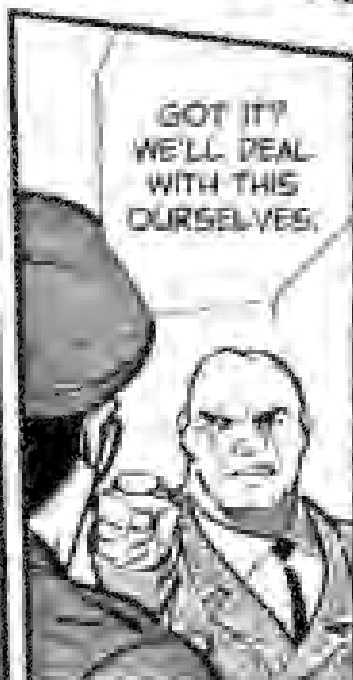
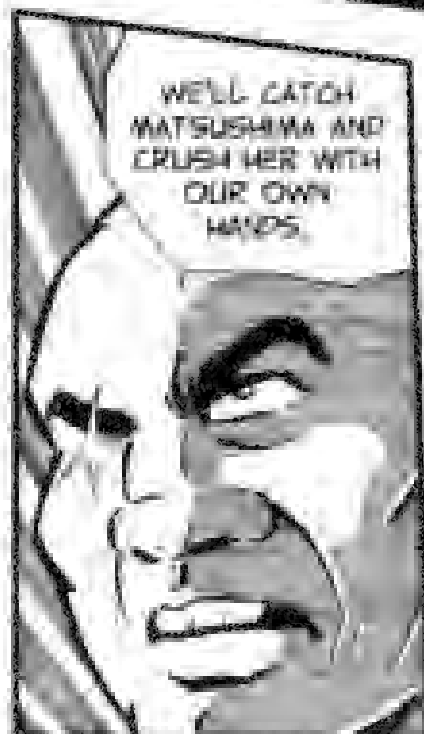
SFX: Bang 14





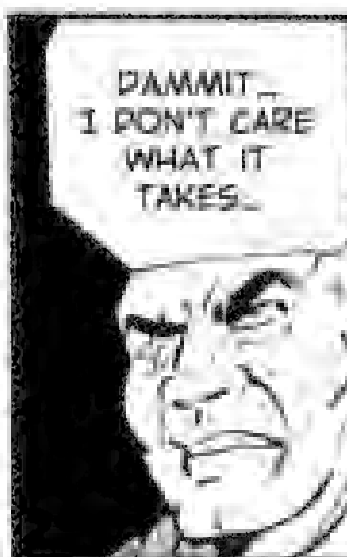




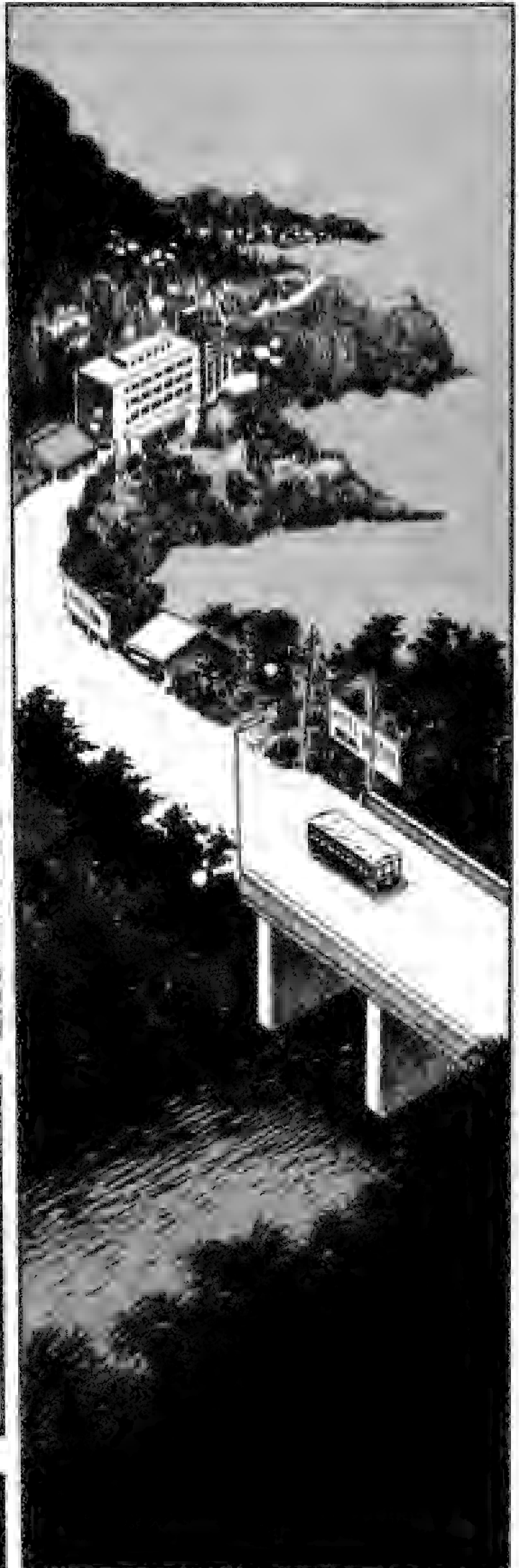




SFC: Splash Splash

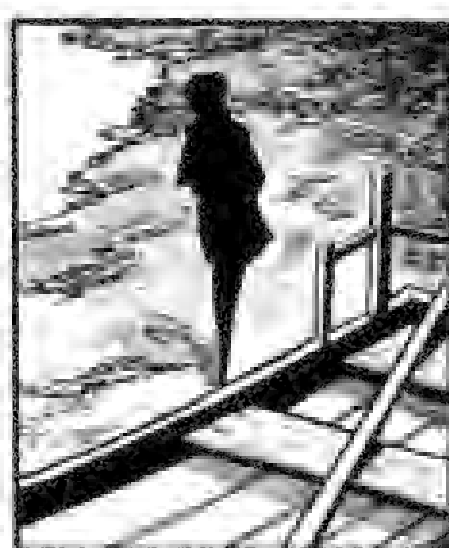


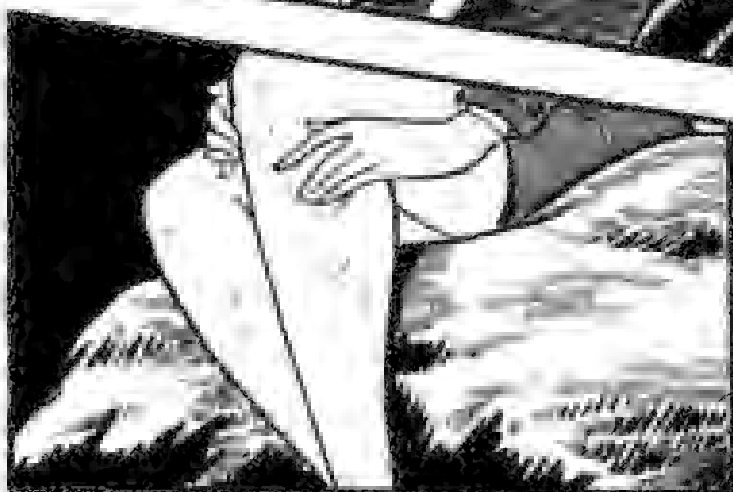
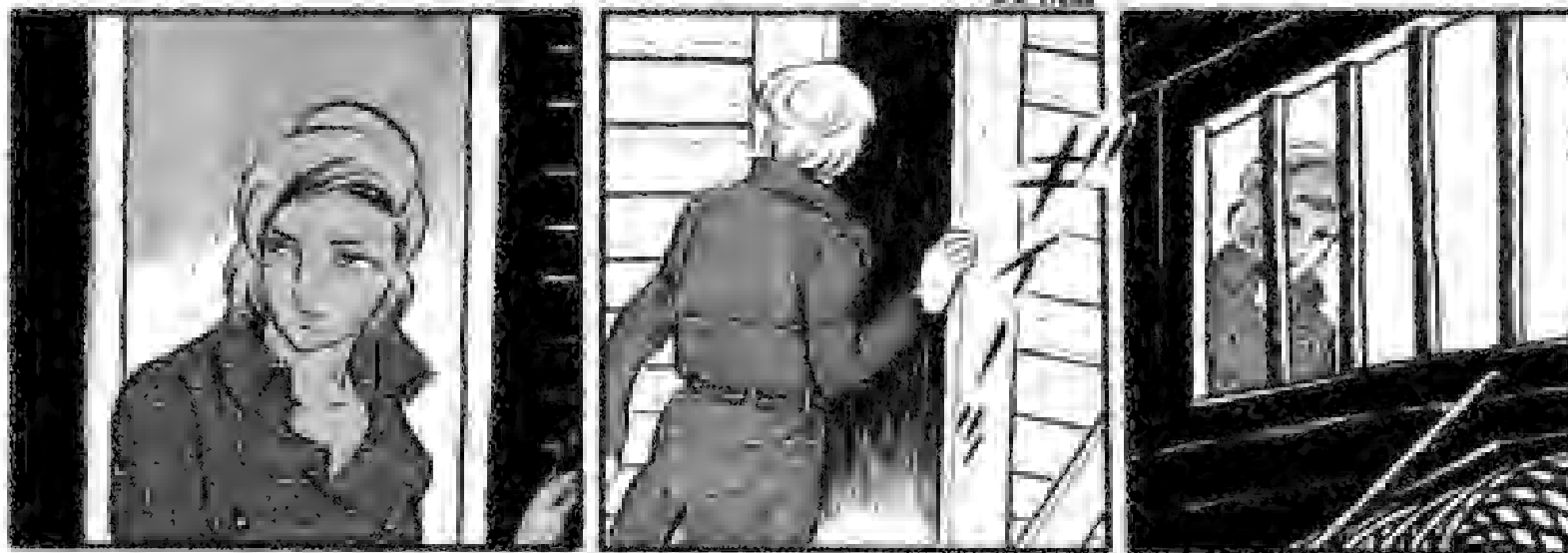




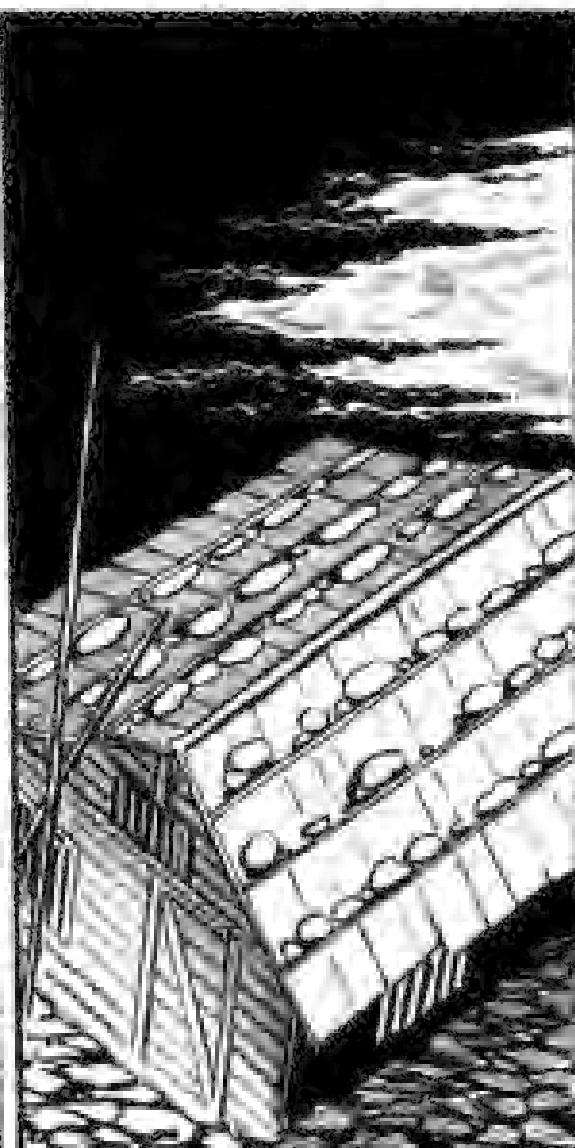
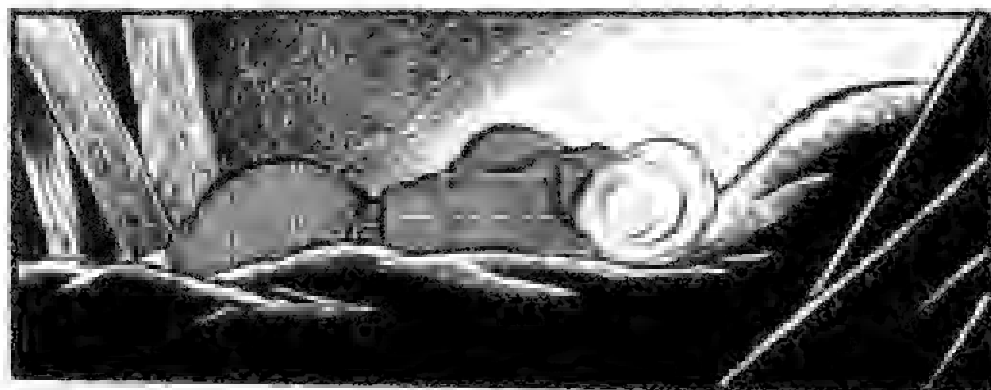














I COULD HEAR IT ALL THE WAY FROM MY HOUSE. AFTER WORKING AT THAT PRISON FOR TWENTY YEARS, MY BODY COULDN'T HELP BUT REACT TO IT. I RAN OUT OF MY HOUSE AND HEADED STRAIGHT TOWARD THE PRISON. HEH HEH HEH... AND THEN I SAW YOU SPRINTING THROUGH THE TREES.







STC: Heavy



STC: Fwoosh!



STC: Wo





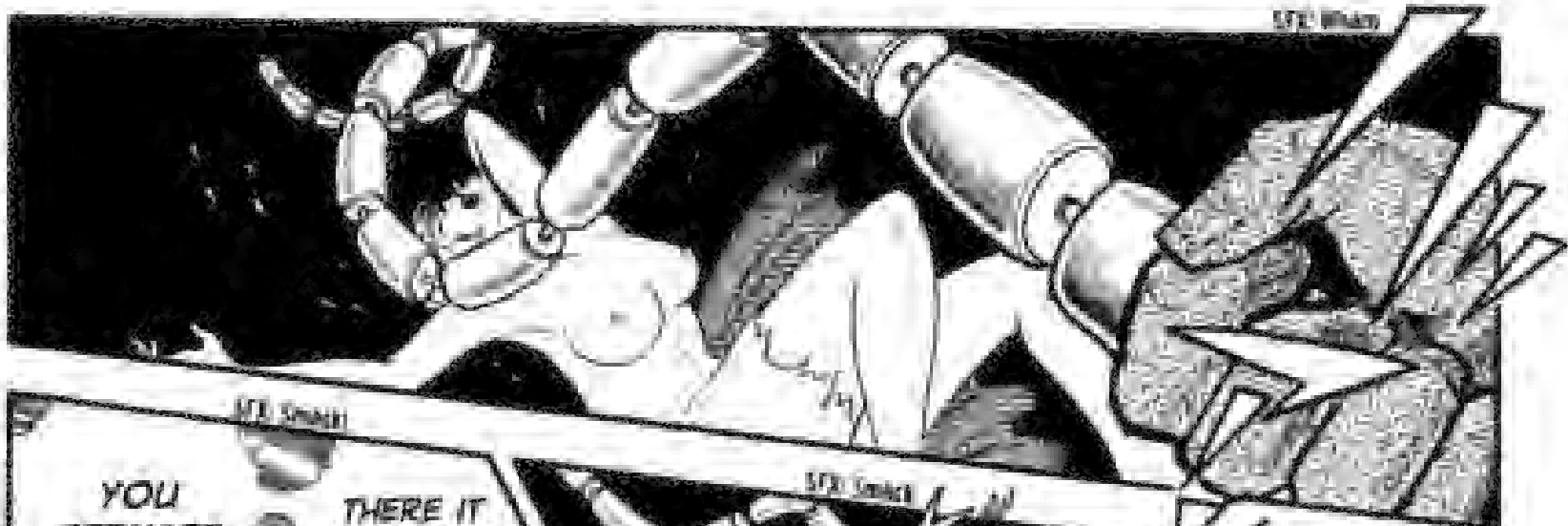
TAKE THIS!



STE. YAKKO



STE. WHISKY



STE. SPARK



YOU SEDUCED ME WITH!

THERE IT IS! THAT'S THE BODY



STE. SPARK

URGH!



STE. SPARK



STE. SPARK



I HAD LIVED NOTHING BUT AN HONEST LIFE FOR A WHOLE TWENTY YEARS, Y'KNOW!

DO YOU KNOW WHAT HAPPENED TO ME AFTER THAT?





SFX: Rattle



YEAH, THIS SHOULD BE FUN! LET'S FIGHT!

ハハ  
ラ  
ハ



WHAT, MATE? YOU WANNA FIGHT, HUH?

ハハハ



YOU GONNA DO THE HONORS?



WHAT...



HAH! DON'T BE RIDICULOUS! IF I TOLD THE POLICE OR THE PRISON ABOUT YOU, THEY'D JUST TAKE YOU AWAY FROM ME!

REPORT YOU?



DIDN'T YOU REPORT ME?

WHY...

U-1161



I DID A LOT OF RESEARCH ON YOU.

THAT'S RIGHT, AND DON'T TELL ME YOU DON'T HAVE ANY, AFTER I GOT FIRED.

MONEY...



GET MEY MONEY, I'M TALKING ABOUT MONEY!

I WANT YOU TO WAKE UP FOR RUINING MY LIFE!

YOU WANT TO KNOW WHAT I'M AFTER?



THEN I'LL  
FORGIVE  
YOU!

I WANT  
ALL OF IT.

I KNOW THAT YOU SOLD  
OFF YOUR STORE BEFORE  
YOU GOT THROWN IN THE  
SLAMMER. AND KNOWING  
WHAT KIND OF STORE IT  
WAS, I'M SURE YOU'VE  
GOT A SIZABLE  
PIGGY BANK.



DON'T  
TELL ME  
YOU DON'T  
HAVE IT!

BUT I...



AND I'M THE  
KIND OF MAN  
WHO'LL DO  
ANYTHING TO  
GET WHAT  
HE'S OWED.

BUT IF YOU DON'T  
WANT TO GIVE IT TO  
ME, THEN FINE. THERE'S  
MORE THAN ONE WAY  
TO SKIN A CAT.

KNOWING  
YOU, I'M SURE  
YOU'VE GOT A  
TON OF STUFF  
HIDDEN AWAY.



THAT'S YOUR  
DEADLINE. AND  
DON'T EVEN  
THINK ABOUT  
BRINGING ME  
SOME CRUMMY  
FRACTION OF  
THE WHOLE  
THING.

I WANT YOU  
TO BRING  
IT TO ME  
TOMORROW  
NIGHT.

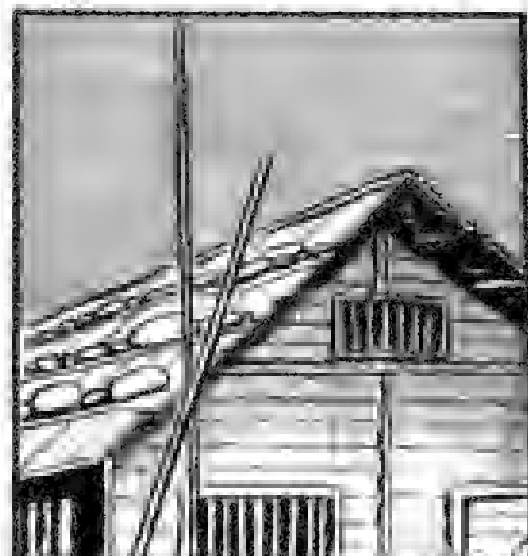


SO...

I KNOW  
THAT



BUT I DON'T  
HAVE IT  
ON ME  
NOW...

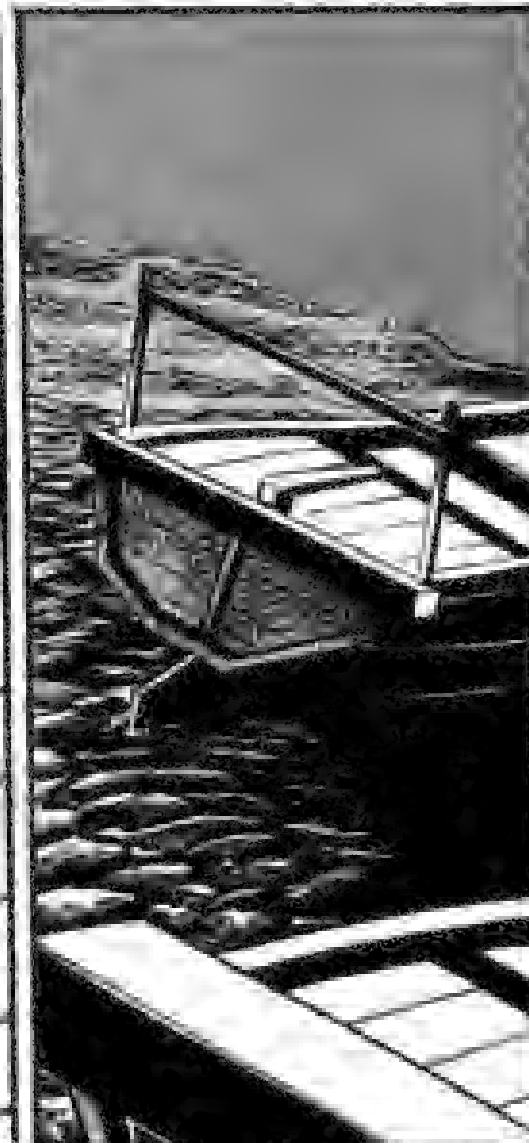
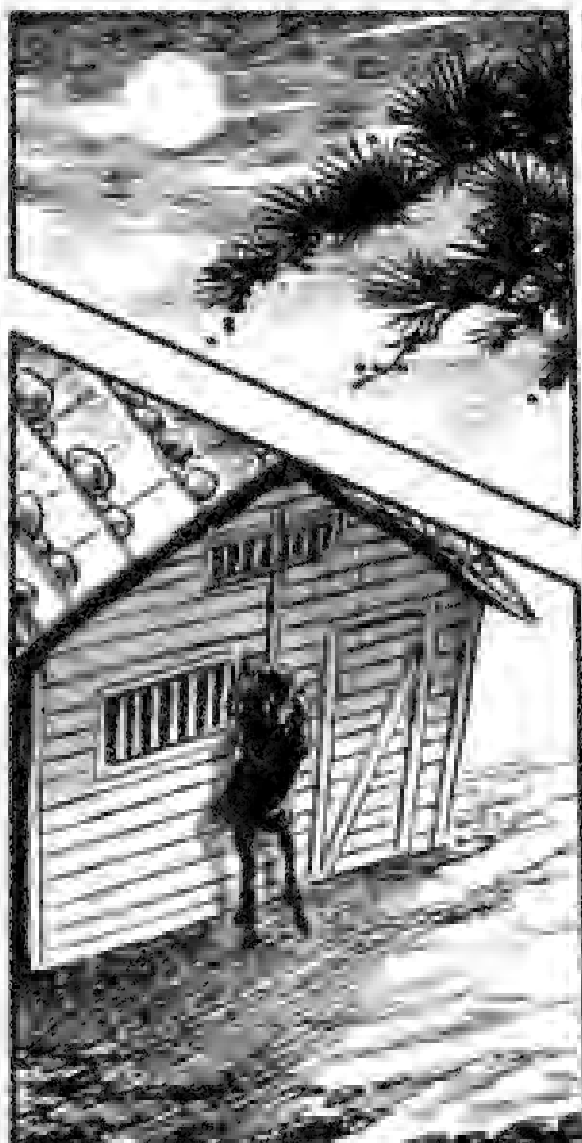


I WON'T TELL  
THE WARDEN OR  
THE POLICE. IT'S  
TIME I STARTED  
PRIORITIZING ME,  
YOU KNOW?

DON'T  
WORRY,  
THOUGH.







SHE'S  
HERE!



SEE! KISS KISS



HOLD IT  
RIGHT  
THERE!

WH-  
WHAT  
THE!?





576: SATCH

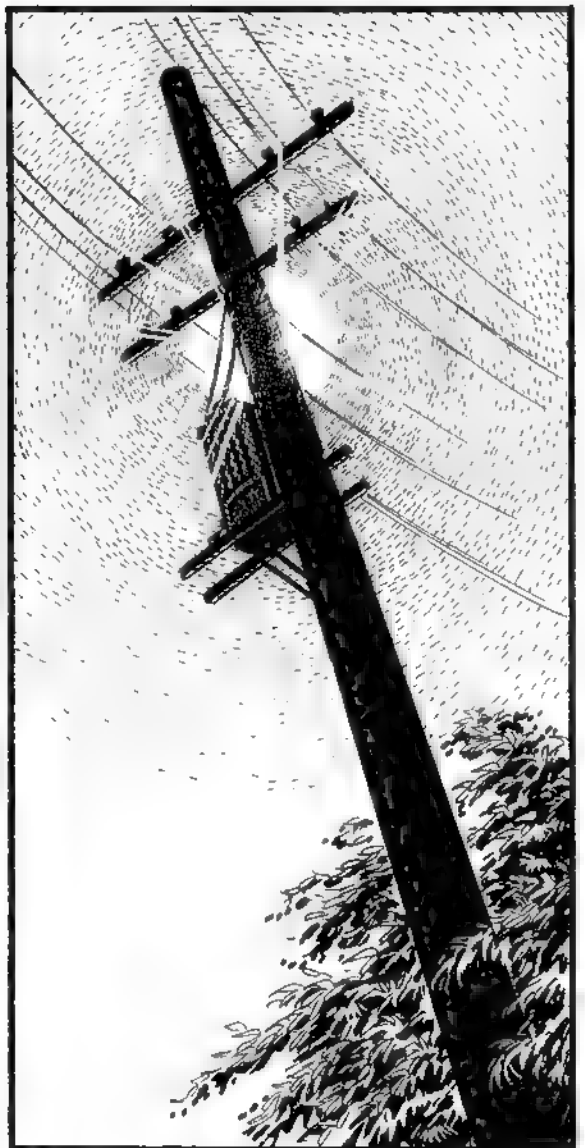
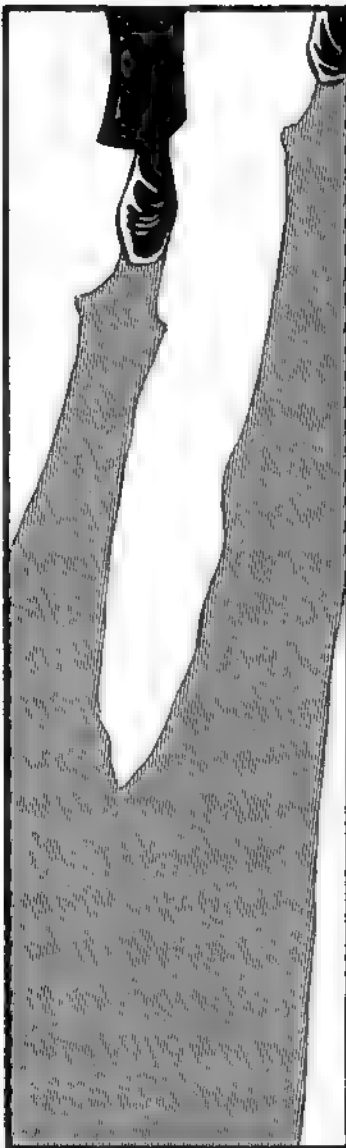




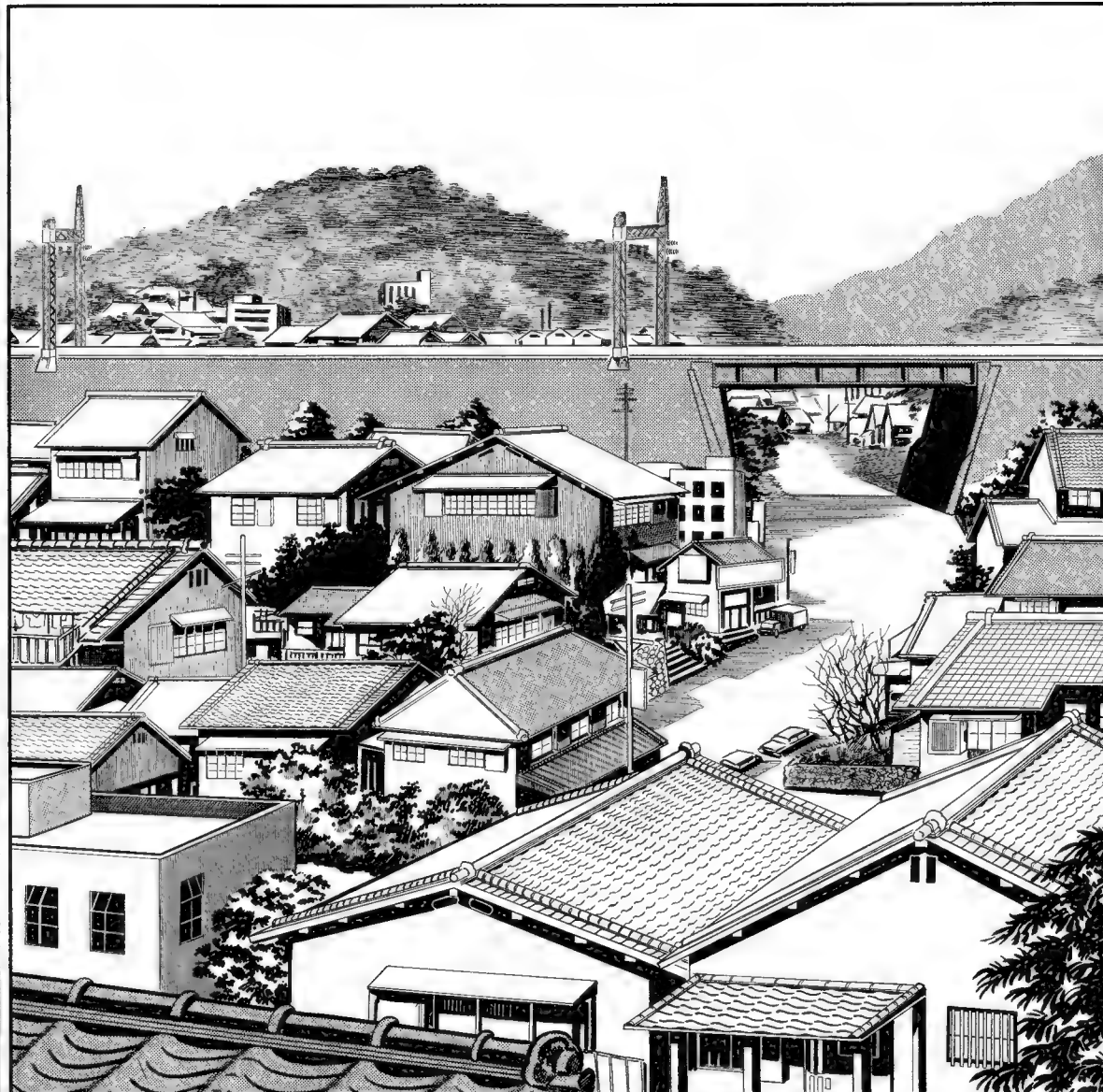
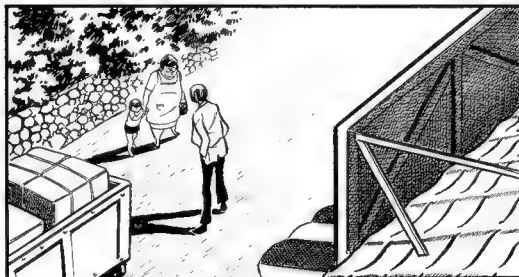


# Chapter 10

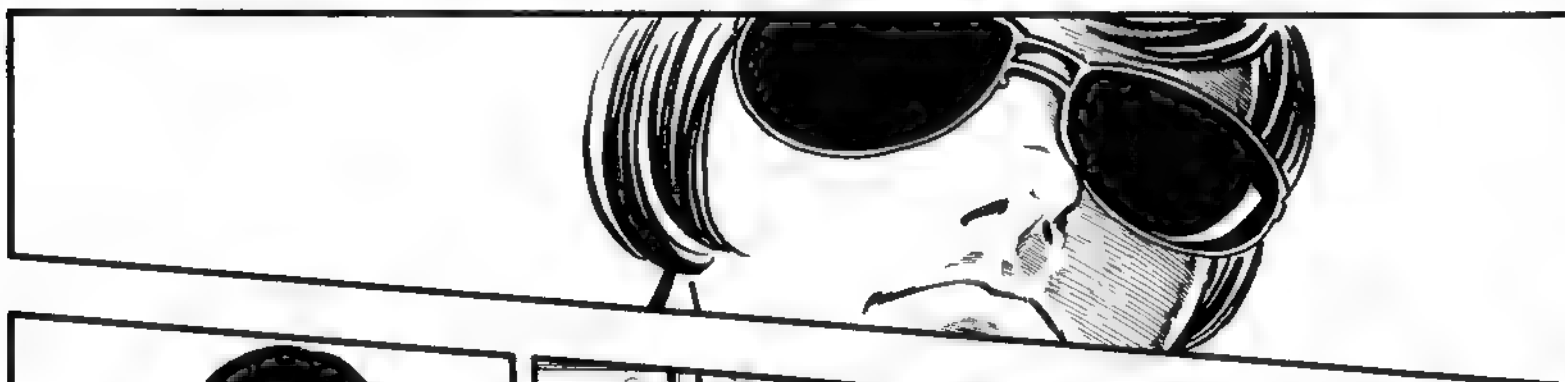
# The Hunted



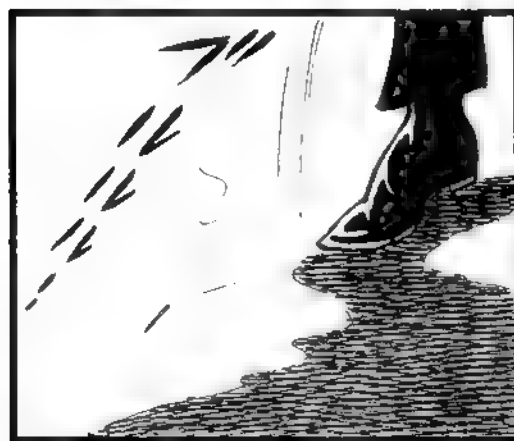




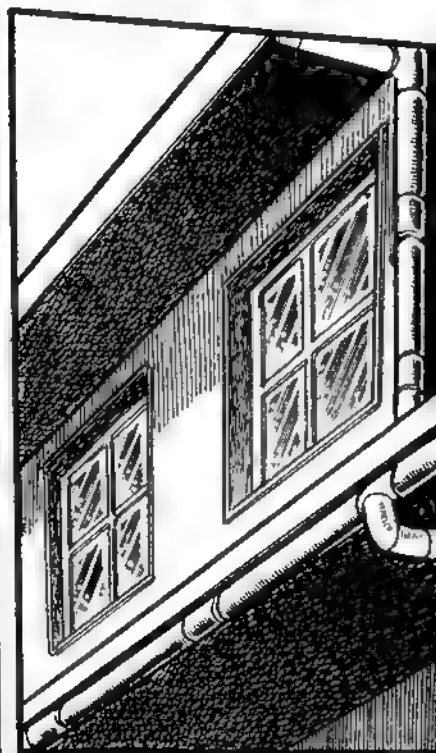
Sign: Kida



SFX: Snap

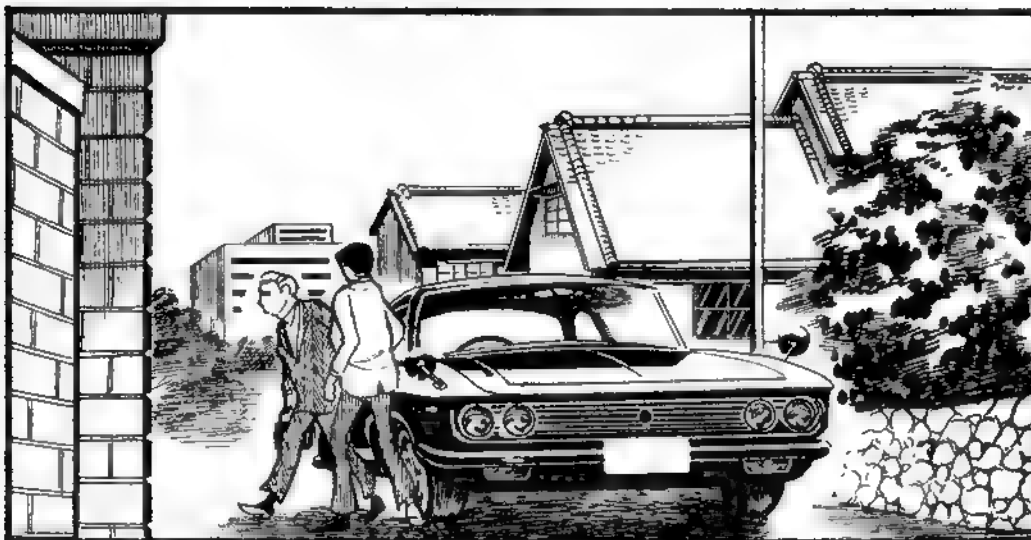


SFX: Vroom...





SFX: Vroom

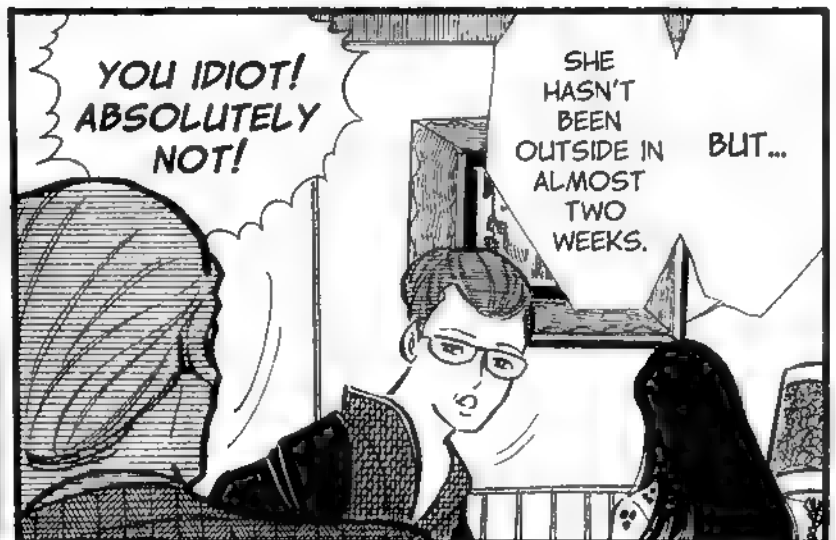
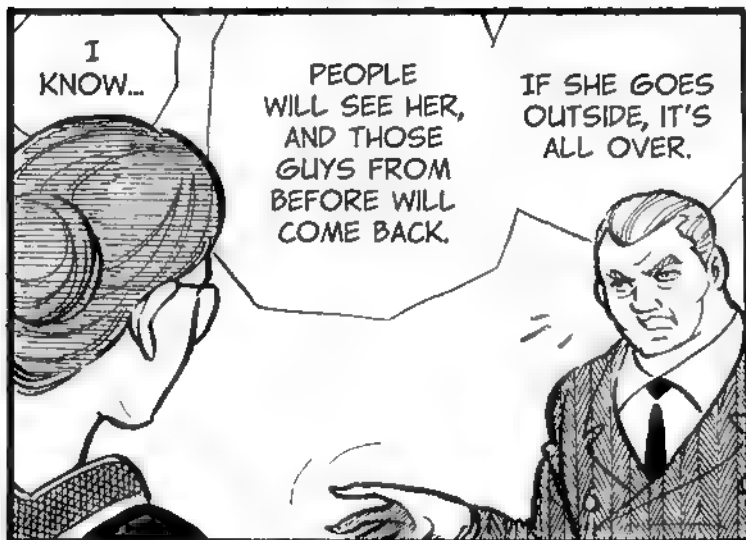


SFX: Click

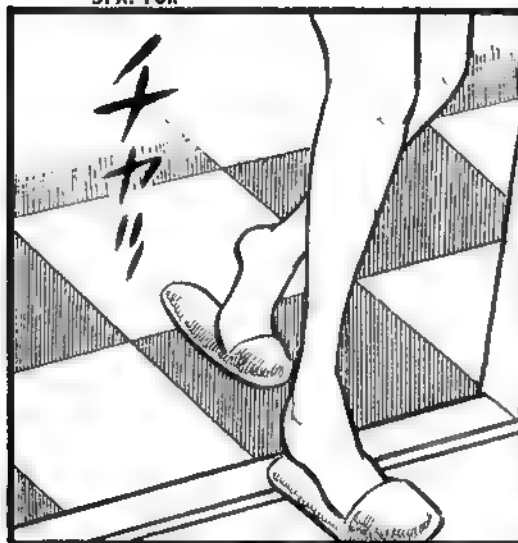




WHAT !?



SFX: Tok



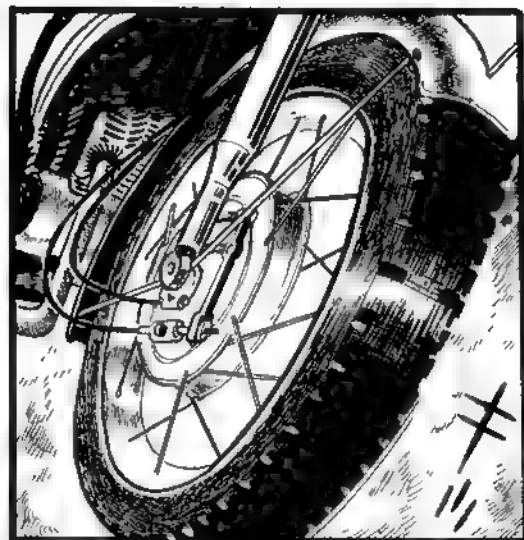
SFX: Click



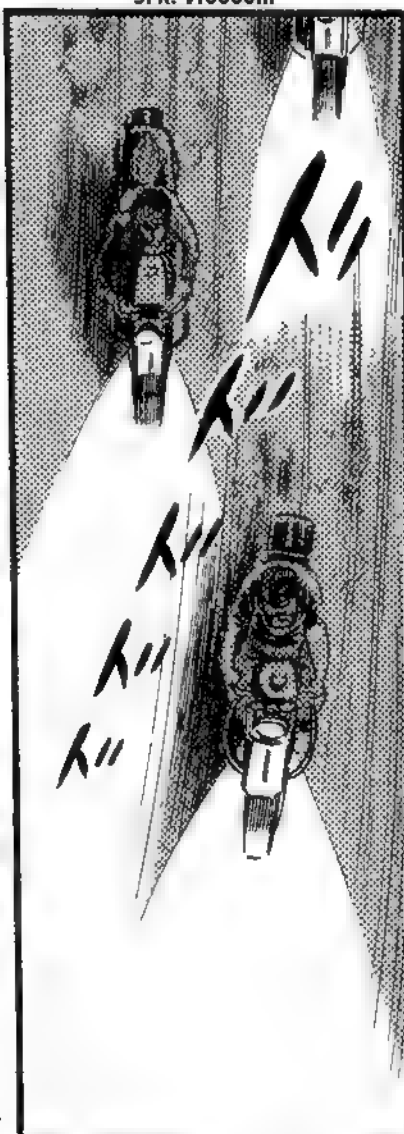




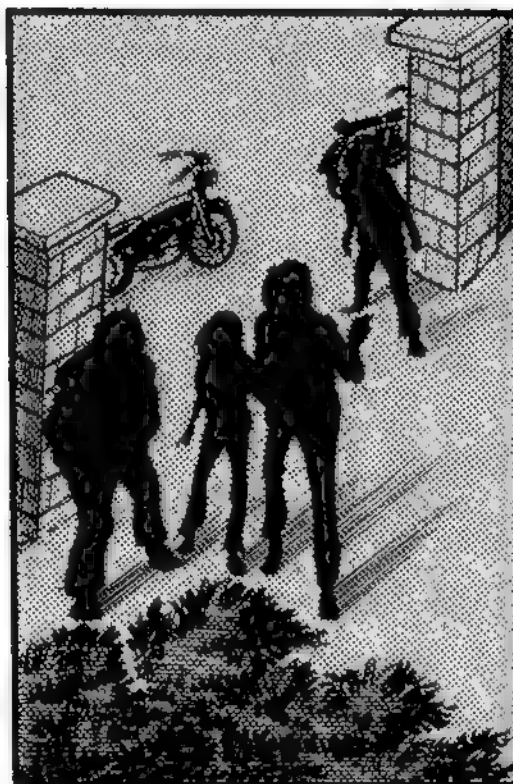
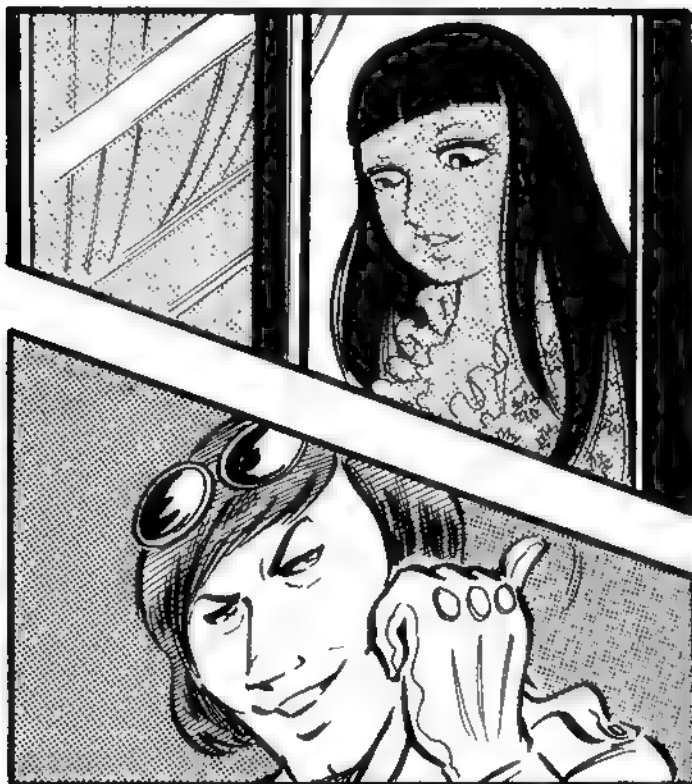
SFX: Vroooooom



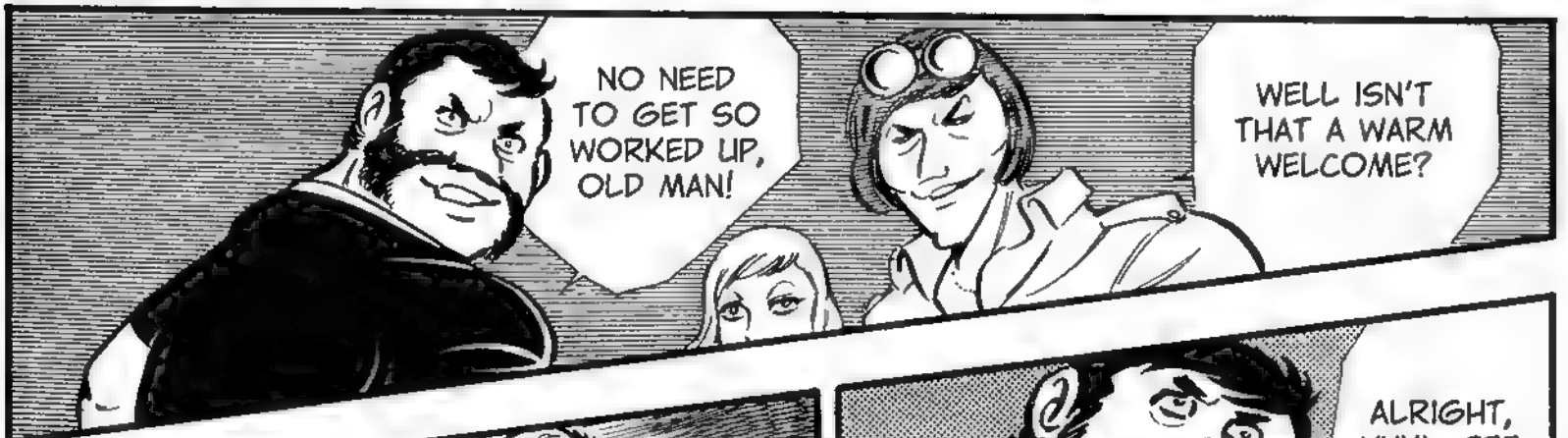
SFX: Squeak



SFX: Whistle









SFX: Dash



SFX: Tok



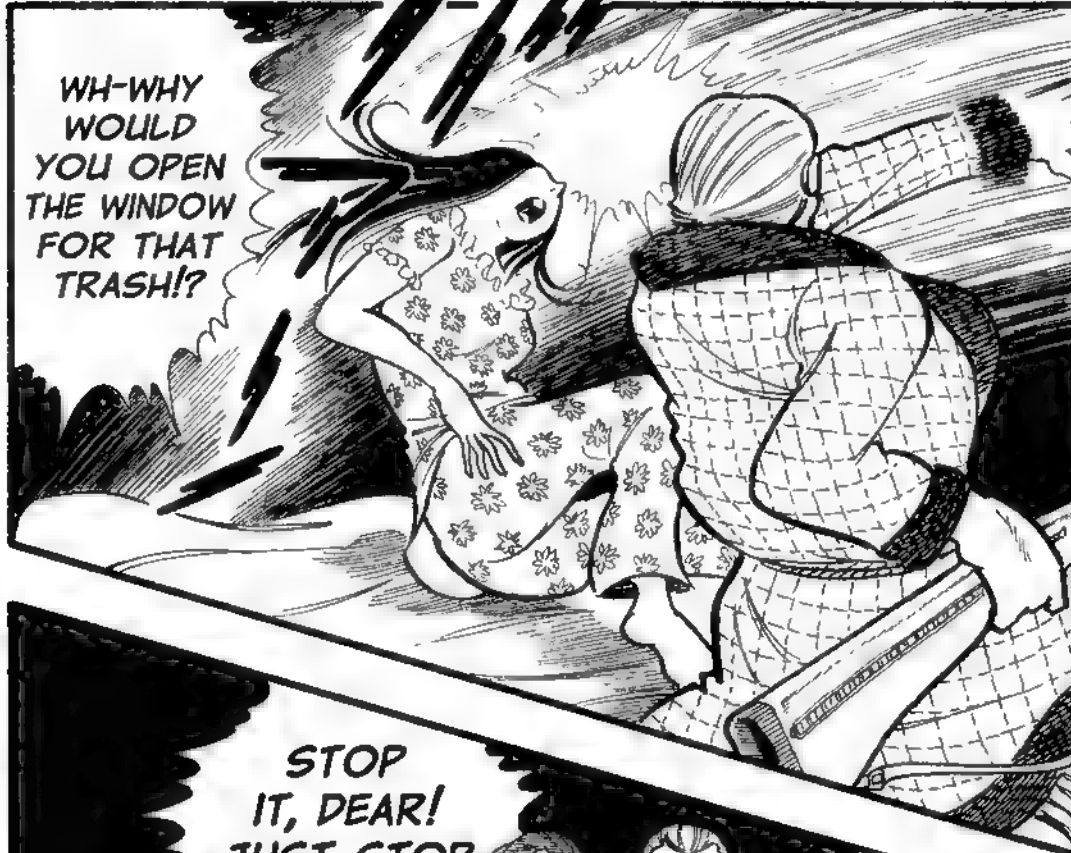
SFX: Vrooom...



AND  
NEVER  
COME  
BACK!

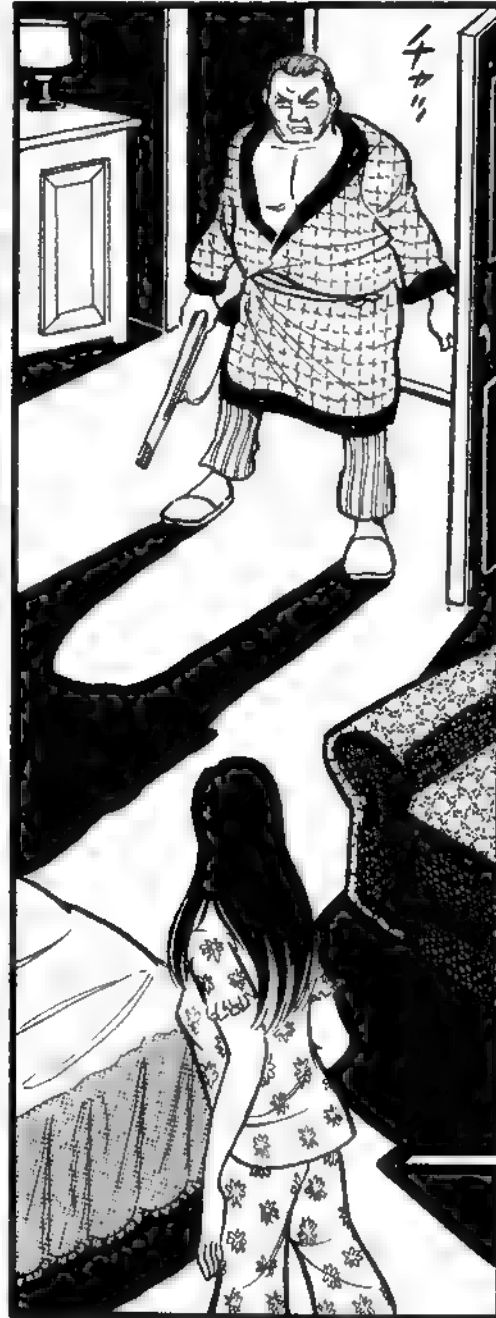
GET  
OUT OF  
HERE!

SFX: Smack



WH-WHY  
WOULD  
YOU OPEN  
THE WINDOW  
FOR THAT  
TRASH!?

SFX: Click



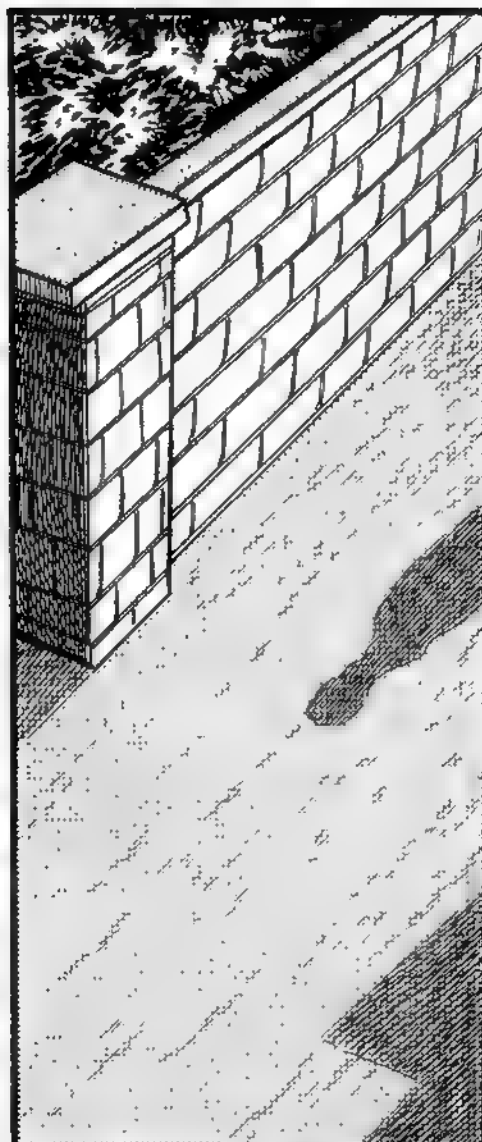
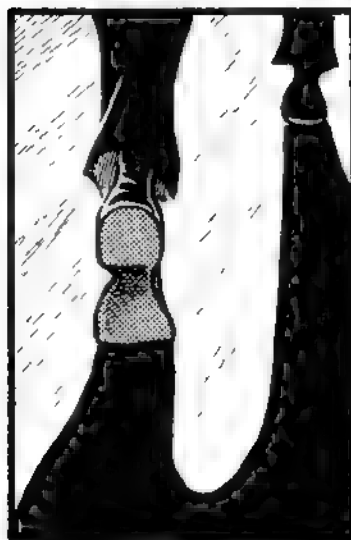
STOP  
IT, DEAR!  
JUST STOP  
IT!

HOW  
LONG ARE  
YOU GOING  
TO KEEP  
THIS UP  
FOR!?



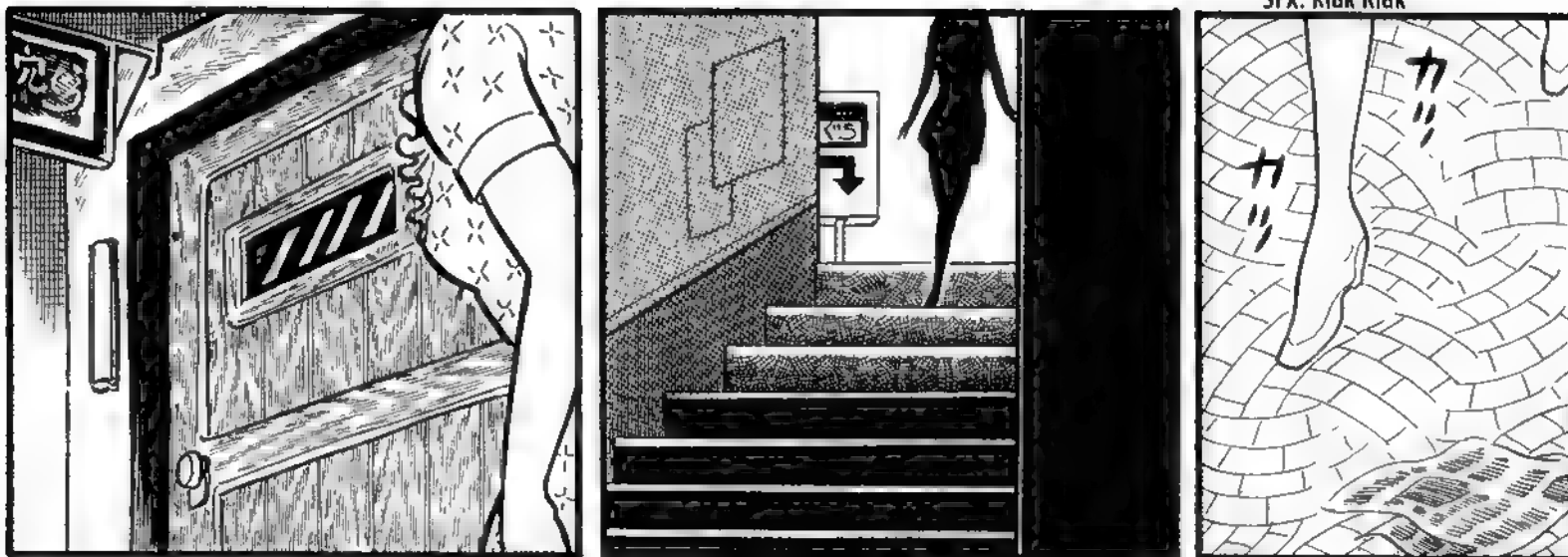
JUST  
PLEASE,  
LET HER  
BE...

I-I'LL  
TALK TO  
HER.

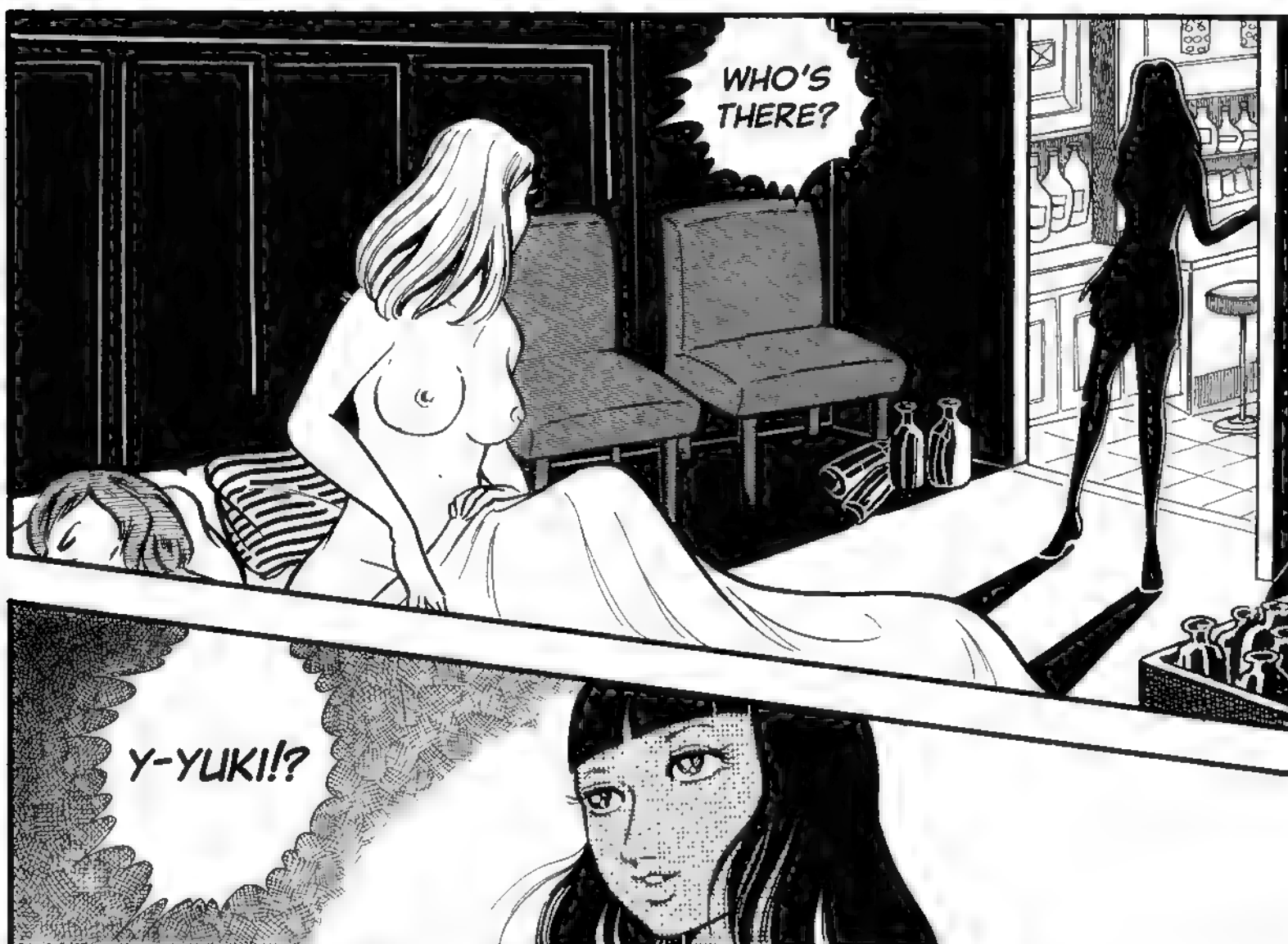
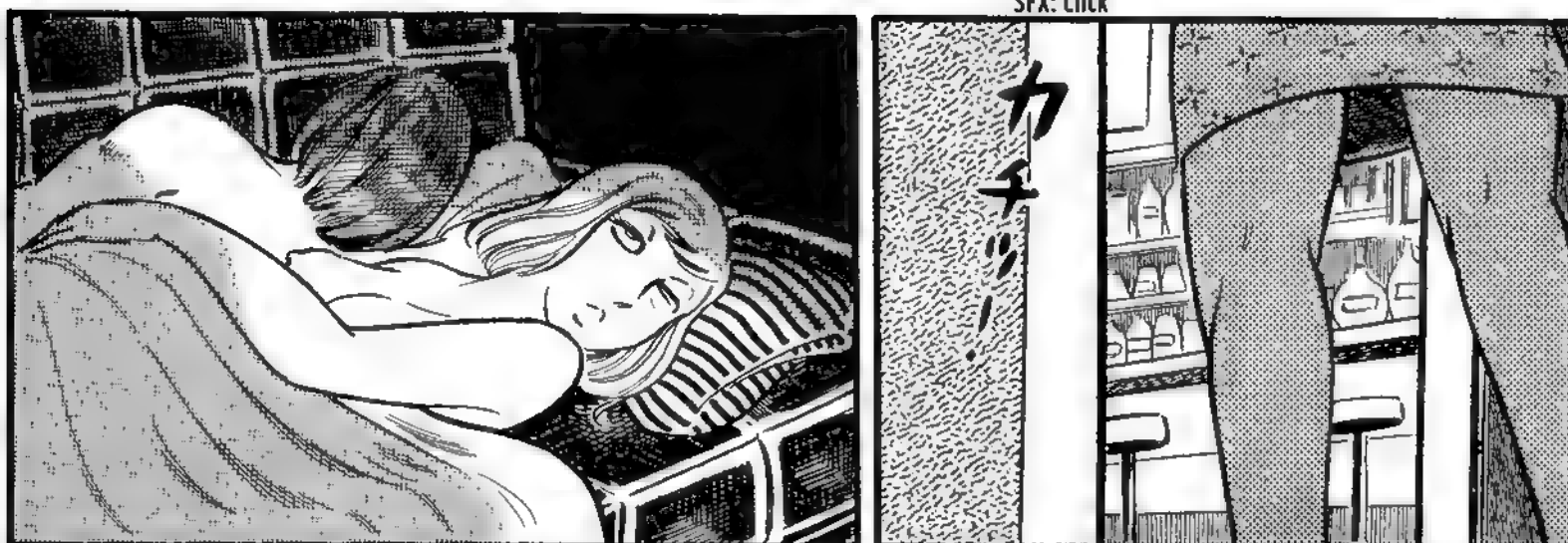


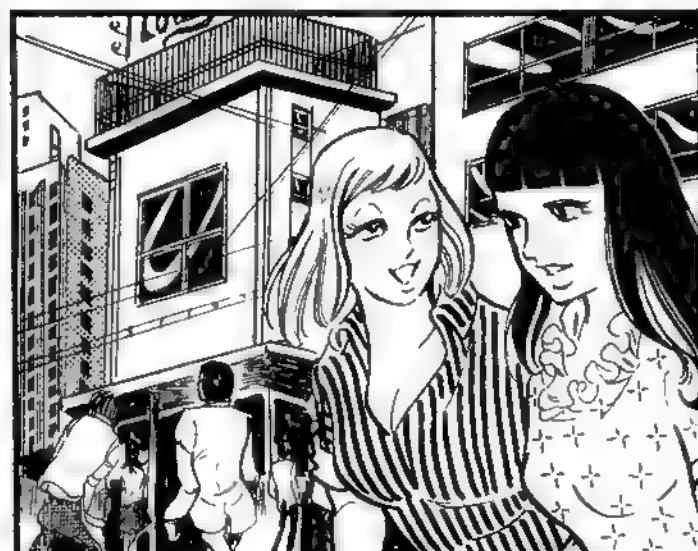


SFX: Klak Klak



SFX: Click





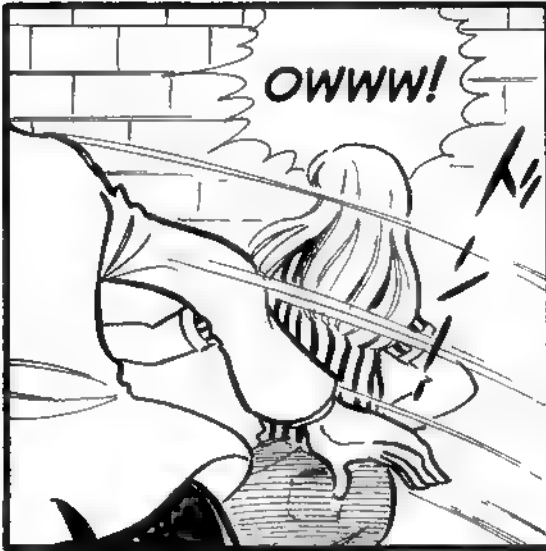




SFX: Dash



SFX: Wham



SFX: Slam



SFX: Dash





SFX: Wham



SFX: Wham



SFX: Wham



SFX: Yank



SFX: Whoom



YEAH,  
THAT'S  
IT!

GET HIM!  
BEAT HIS  
ASS!



AHH...

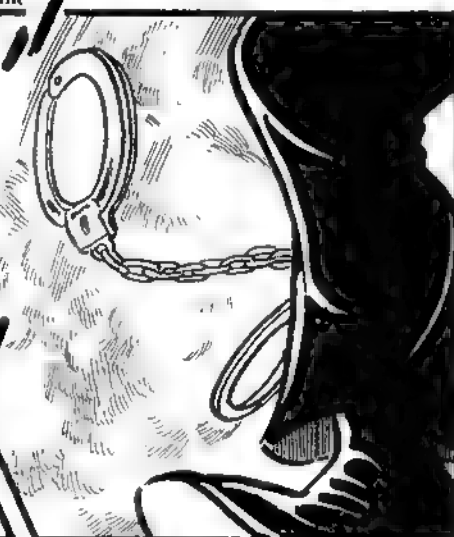


SFX: Clink



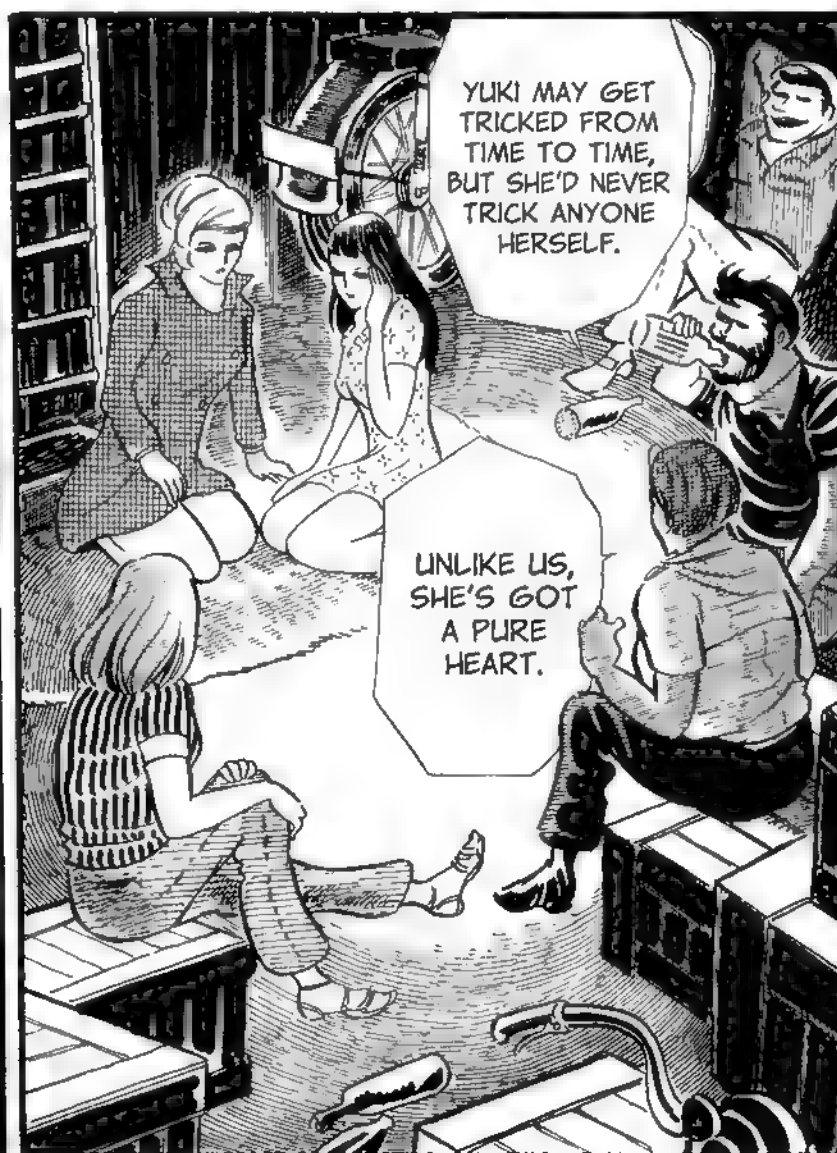
IT'S A  
COP!

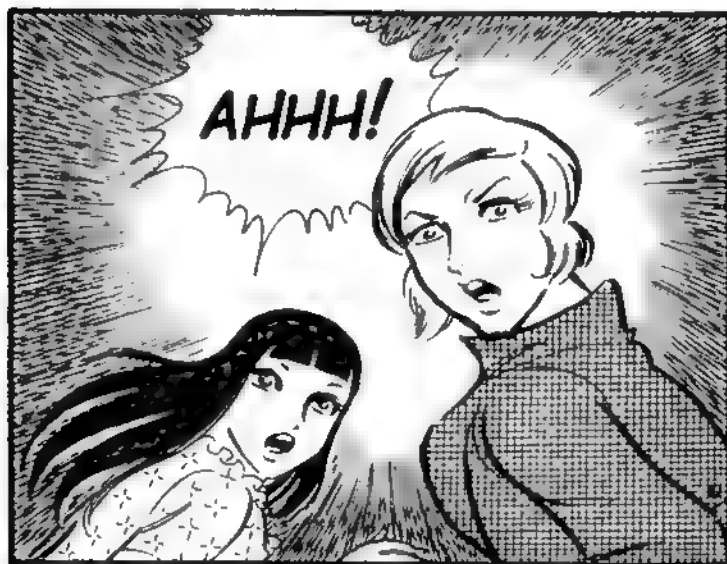
AHH!



BEAT IT!  
WE'RE IN  
DEEP SHIT  
HERE!







SFX: Skritch





SFX: Grab



SFX: Grab

SFX: Rattle

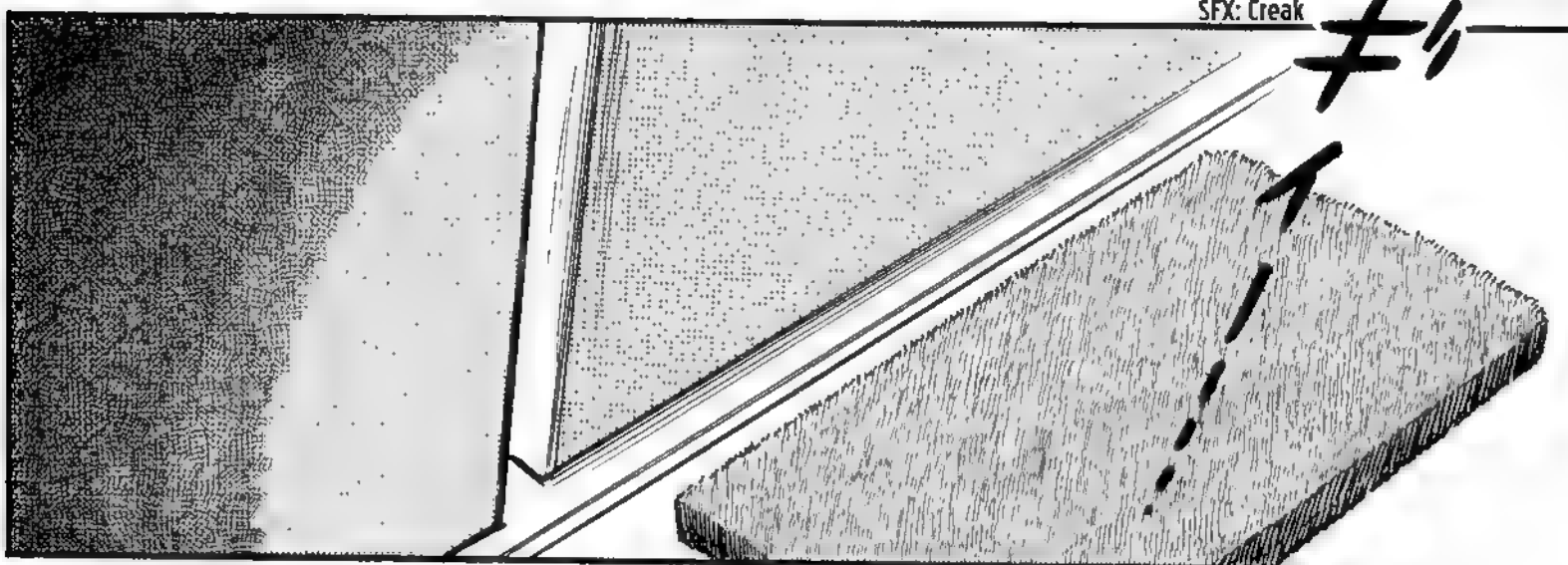


SFX: Whoosh



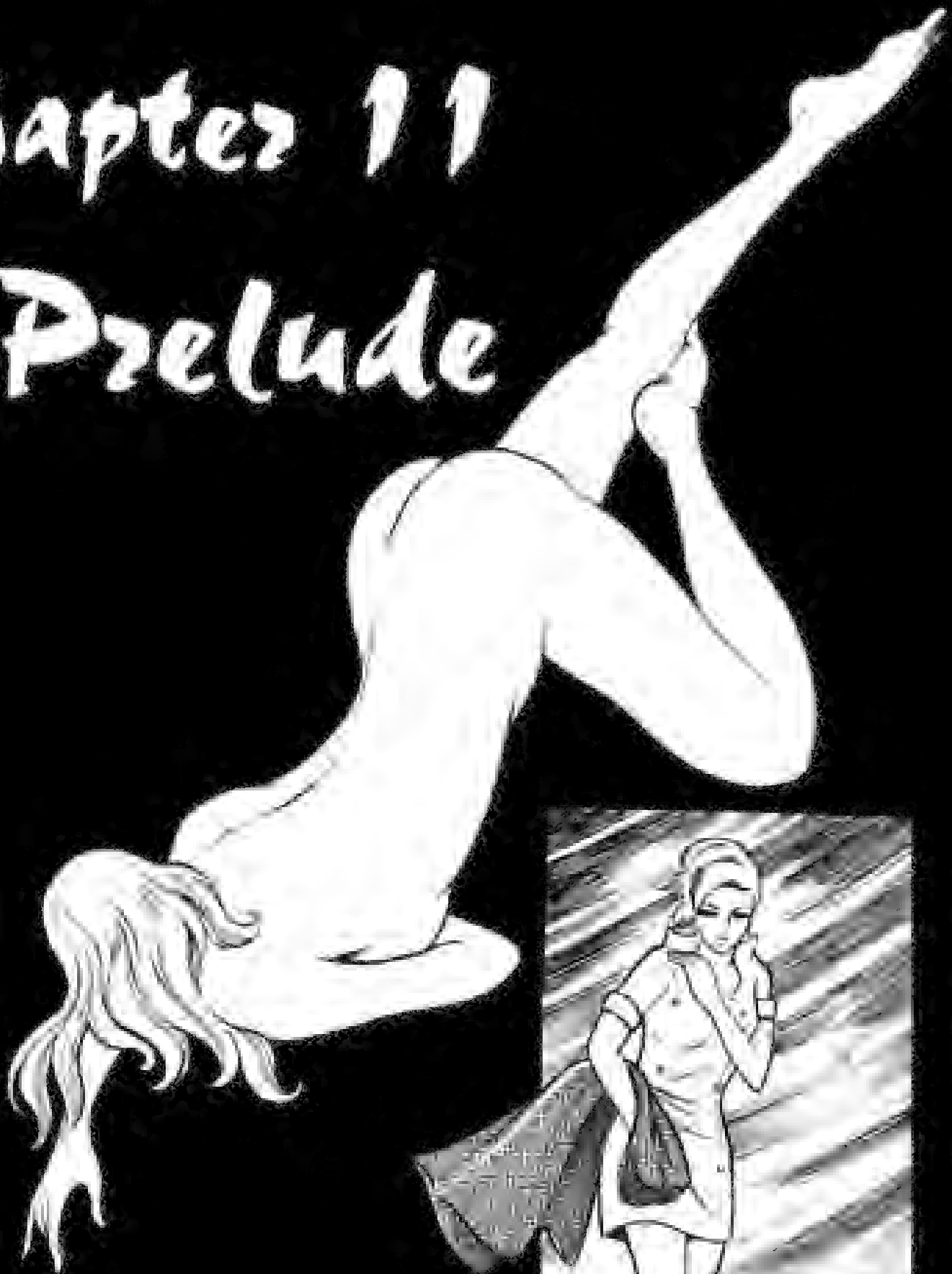




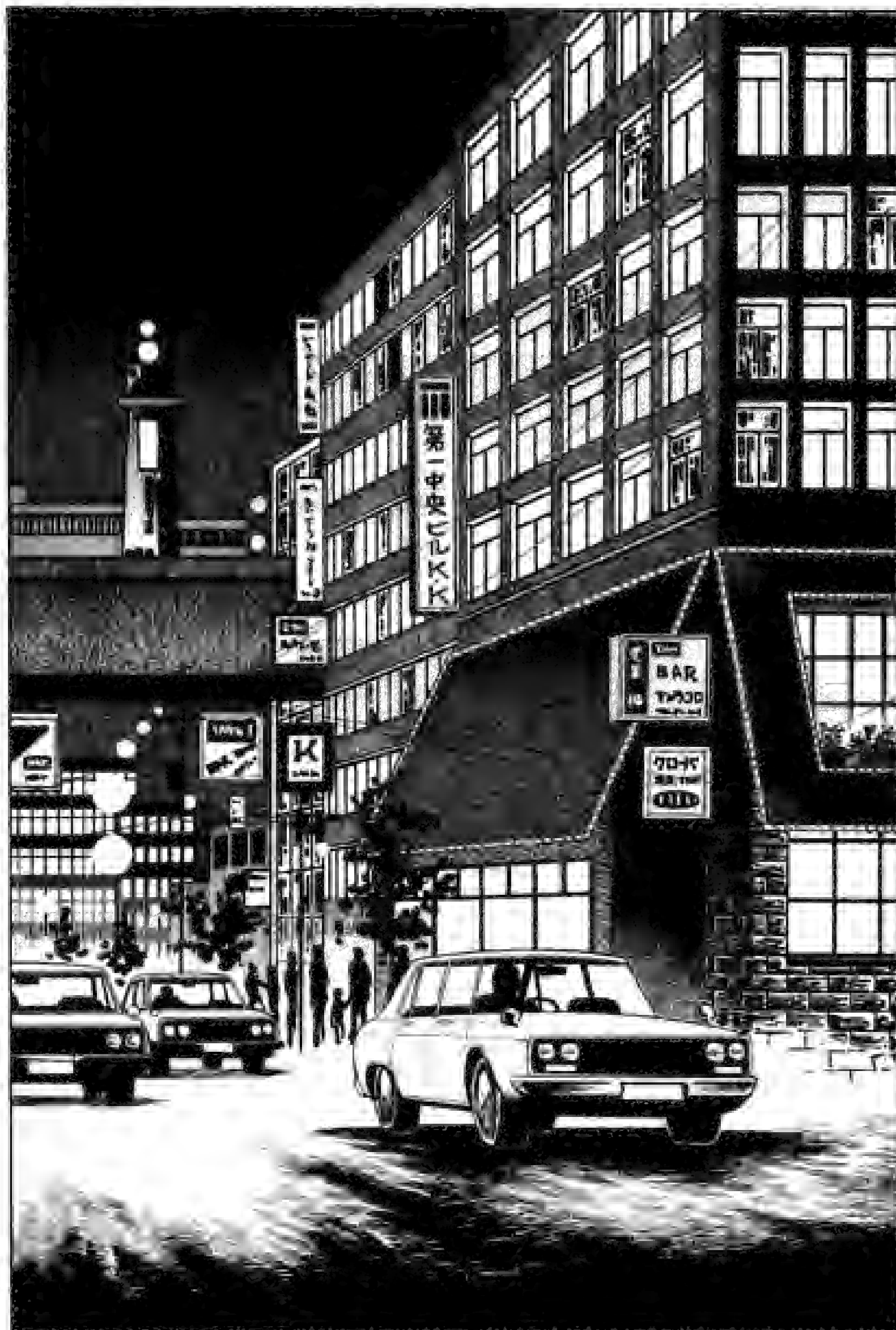


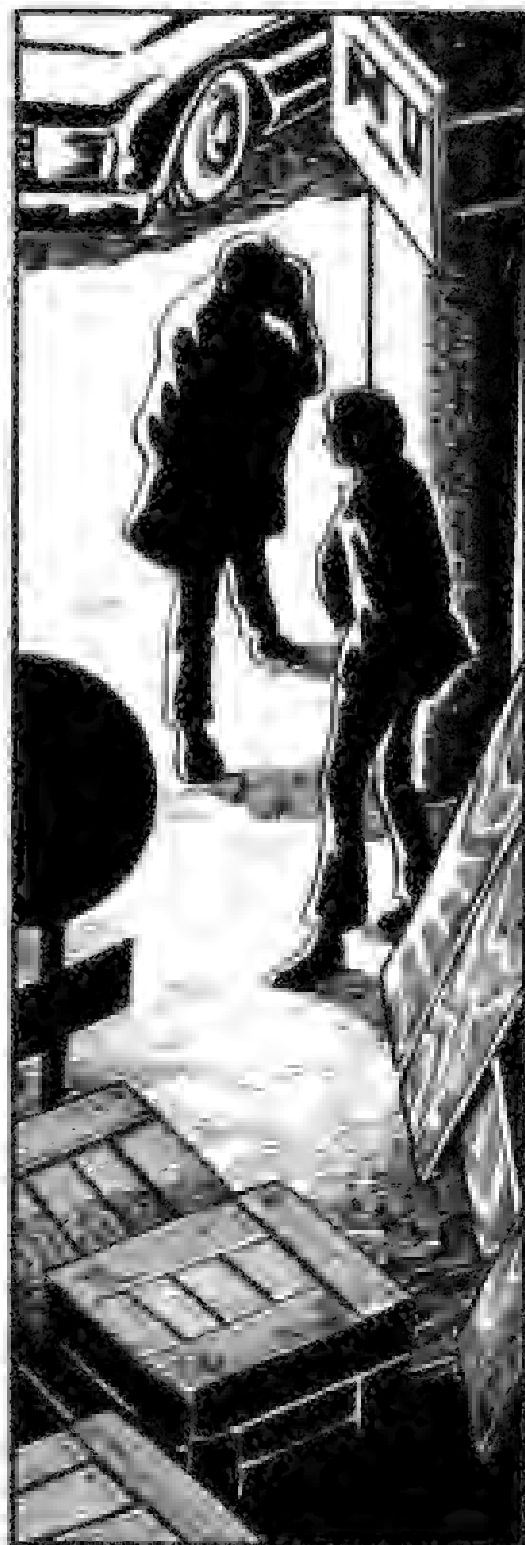
# Chapter 11

## A Prelude



















KNOWING  
HER, I'M  
SURE SHE'S  
PREPARED  
SOME.









Upper Omachi Block 2





Scene: Akagi Apartments



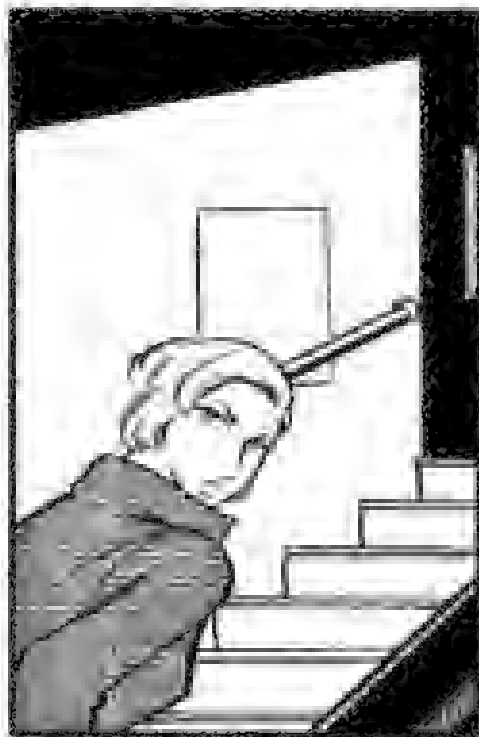
Scene: Akagi Cafeteria



SPR: Sakuma







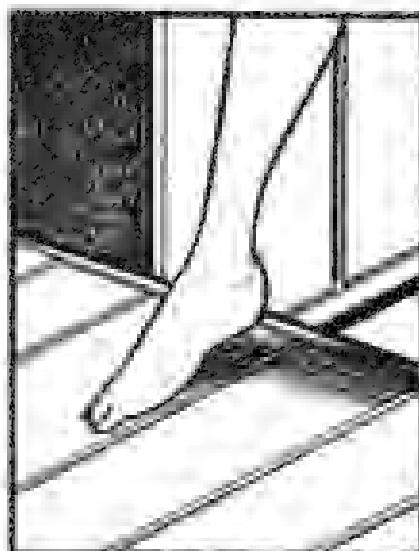
SFX: Click

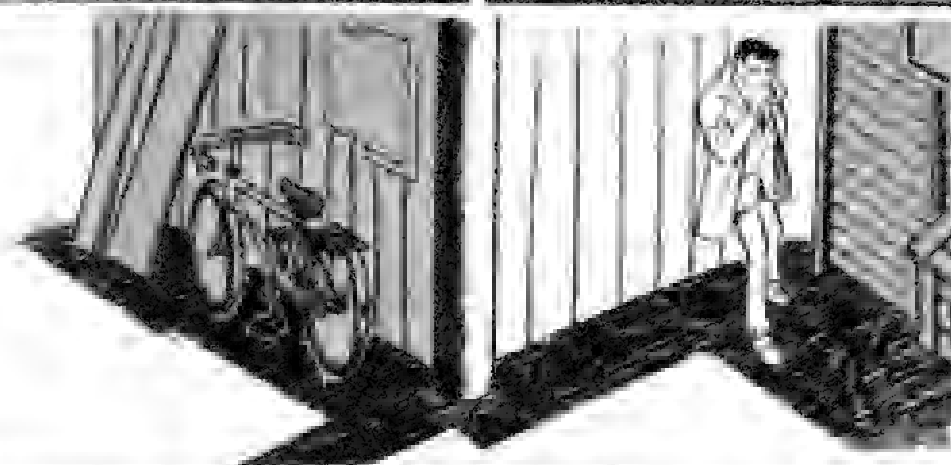


SFX: Knock Knock













IF YOU COME WITH ME, YOU MIGHT BE ABLE TO TALK WITH HIM.



...

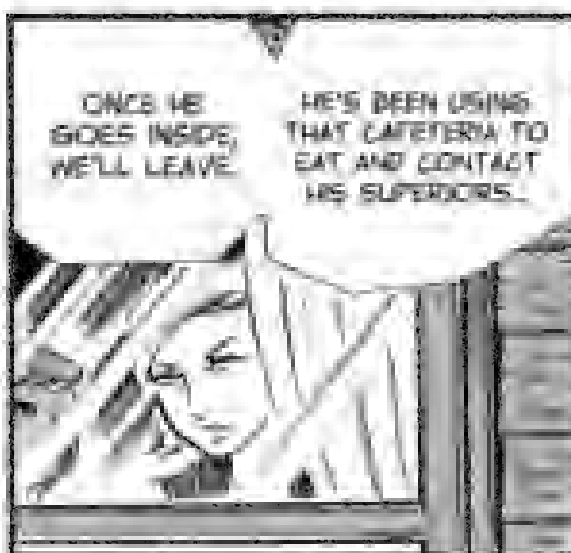


AND WHERE IS HE NOW?

BUT WHAT DID HE DO?



IN THE MEANTIME, YOU SHOULD GET PREPARED.



ONCE HE GOES INSIDE, WE'LL LEAVE.

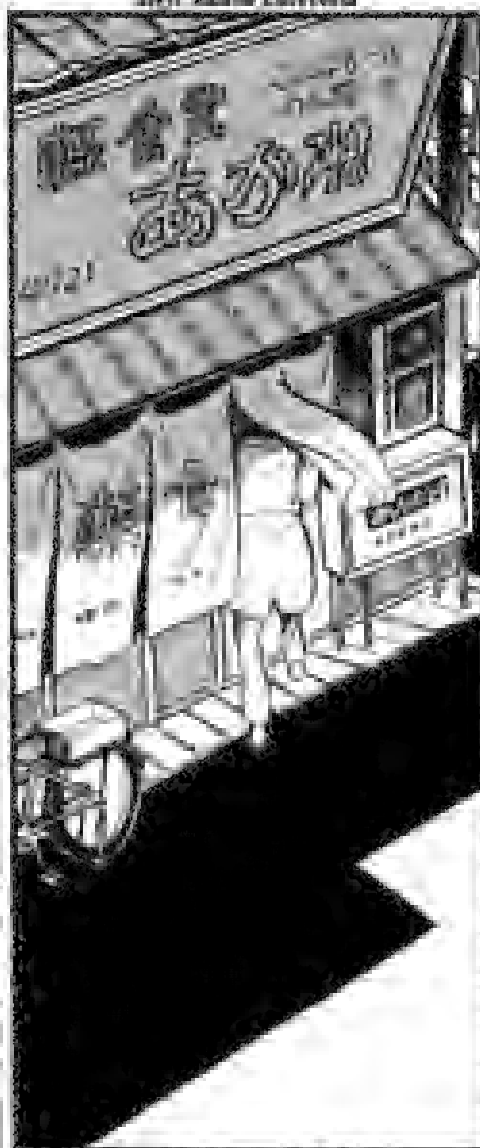
HE'S BEEN USING THAT CAFETERIA TO EAT AND CONTACT HIS SUPERIORS.



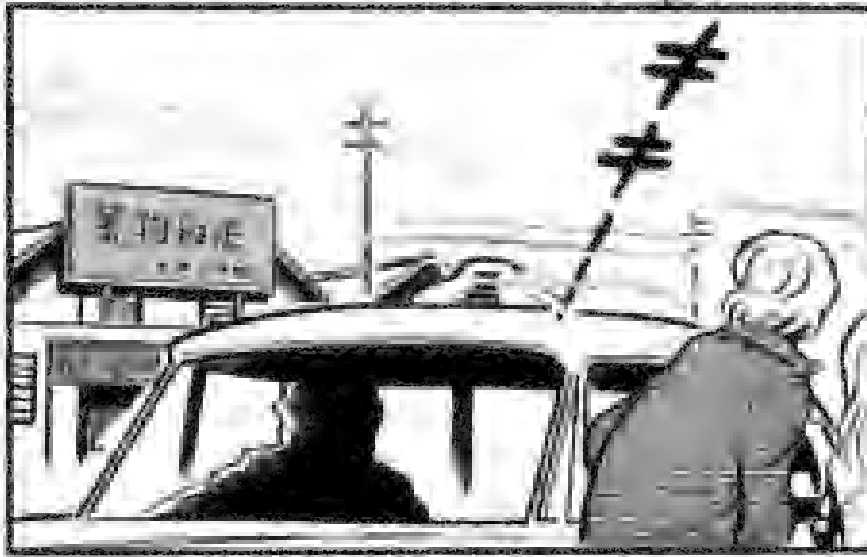
HOW?

BUT WE'LL HAVE TO LOSE THAT DETECTIVE FIRST.

Shin Akuma Cafeteria



SFX: Squawk



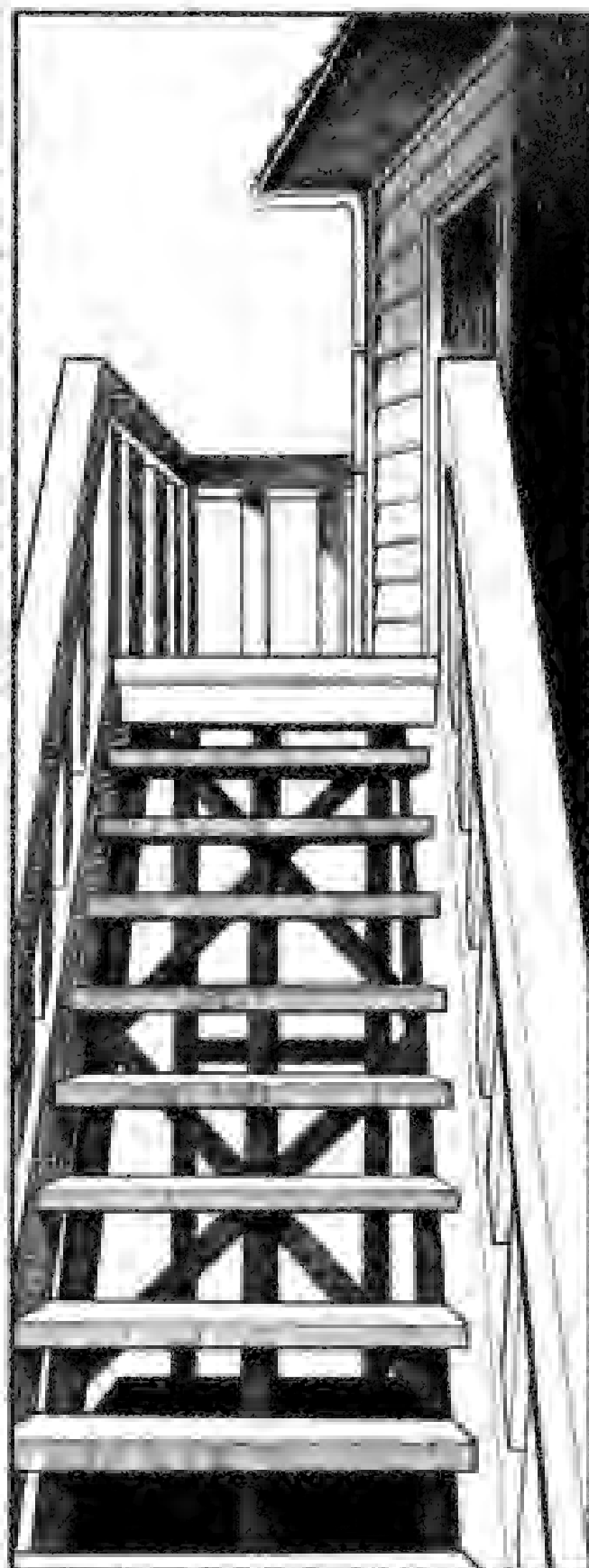
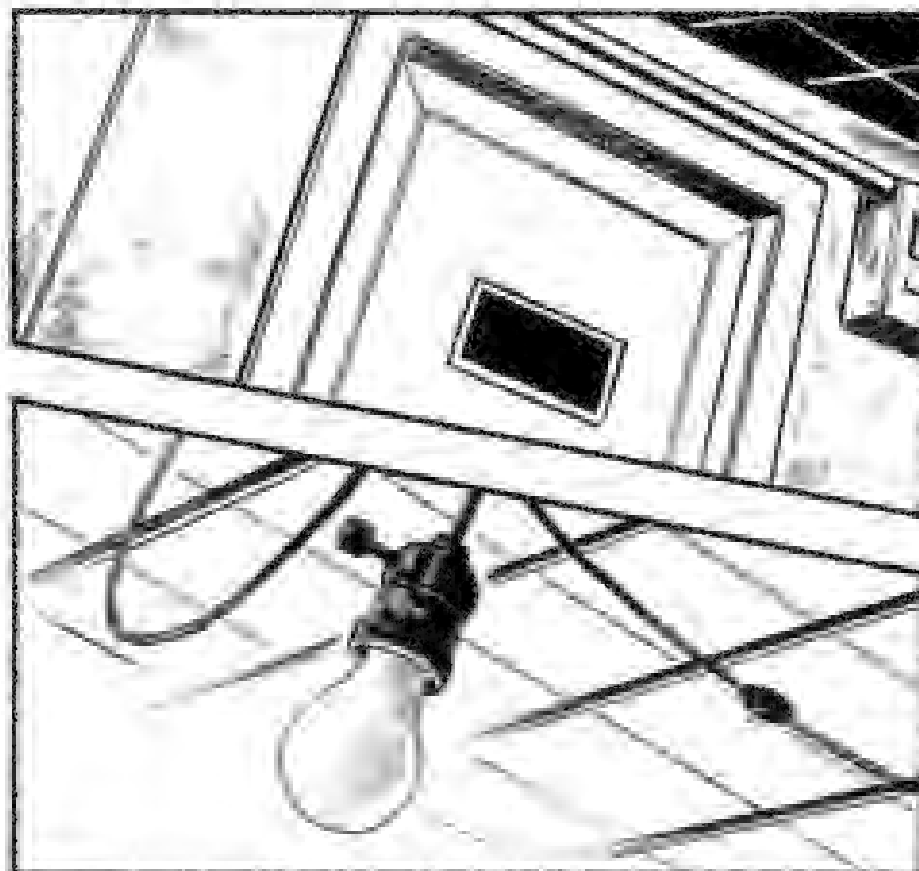
SFX: Rattle



SFX: Whoooo









BUT...



WELL,  
SOME-  
TIMES...



WHAT DO  
YOU DO WHEN  
HE LEAVES? YOU  
JUST WAIT FOR  
HIM TO COME  
HOME?

YES... HE'S A  
VERY PICKLE  
MAN.



CAN'T YOU  
CALL HIM OR  
ANYTHING?



YOU SAID  
YOU WORKED  
WITH HIM. WHY  
DID YOU SAY  
THAT...?

...

HE NEVER  
TELLS ME  
THOSE  
KINDS OF  
DETAILS.



ANY  
PLACE HE'S  
GIVEN TO  
RECENTLY  
WILL DO.

...



WHAT?  
THAT'S  
WHAT I  
WANT YOU  
TO TELL  
ME!



WHERE  
IS HE  
NOW?

ANSWER  
ME.



WHO ARE  
YOU?

I-JUST...  
WH-WHO  
ARE YOU?

SFX: Clink

SFX: Twirl



SFX: Smash



SFX: Smash





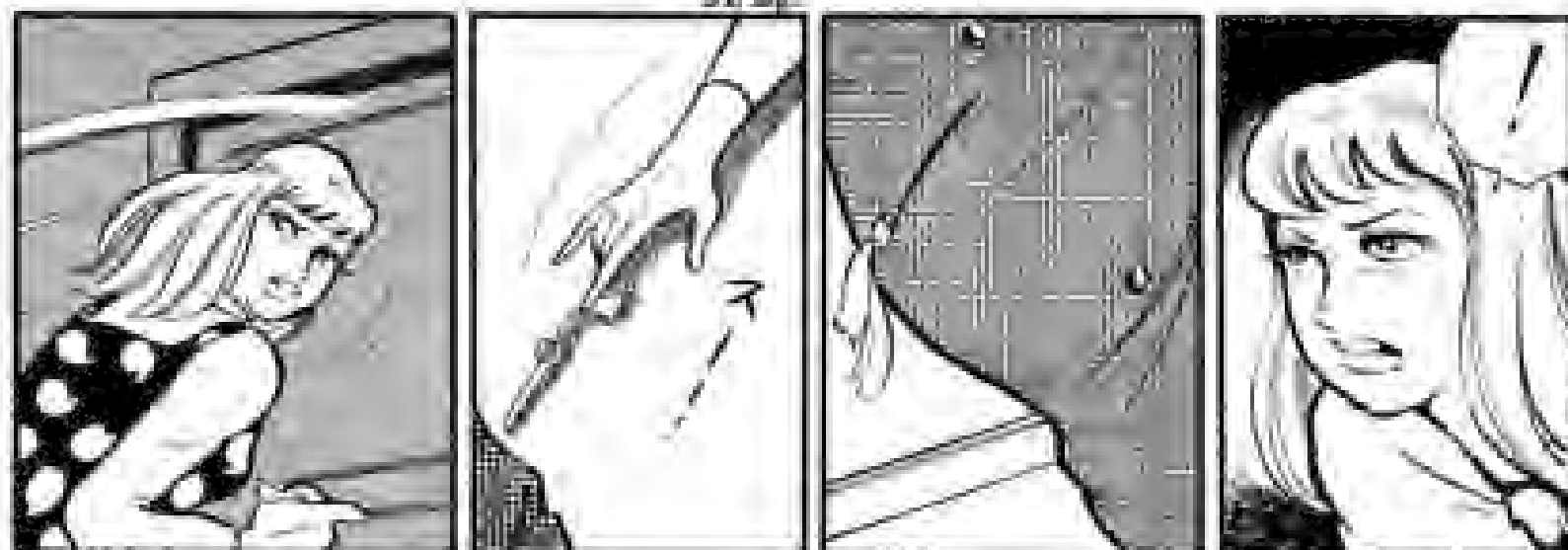


572: 25-06

572: 25-06



SFX: Stp...



SFX: Dink

SFX: Dink Dink





\*Note: The emergency number in Japan is 110.









STC: KIM KIM



STC: Scratch Scratch

# Chapter 12

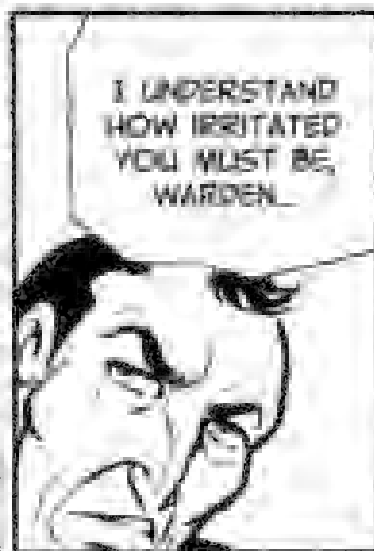
## In the Crowd















IT JUST SOUNDS LIKE YOU'VE MERELY COME HERE TO TORMENT ME.

HAYASHI... JUST WHAT DO YOU WANT?



IF I BROUGHT SOME INFO ON THE ONE WHO ESCAPED?

YOU MEAN YOU WOULDN'T EVEN LISTEN TO ME.



ENOUGH WITH THIS ESCAPE NONSENSE! I HAVE NO IDEA WHAT YOU'RE TALKING ABOUT!

SHUT YOUR MOUTH!



READY TO LISTEN? GAWWE A BREAK. I'M JUST WAITING FOR YOU TO DRAG YOURSELF OUT OF HERE.

YOU READY TO LISTEN TO WHAT I HAVE TO SAY NOW?

WHAT'S THAT, WARDEN?



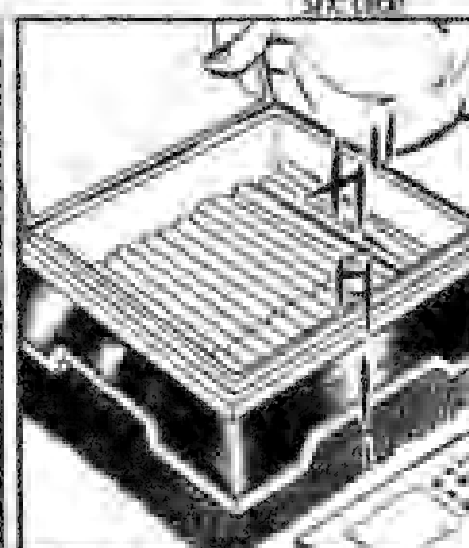
HAYASHI... YOU'RE BEHIND THE REAR. MATSUSHIMA GOT PAROLE.

OR ARE YOU GOING TO TRY TO CONVINCE ME THAT SHE'S STILL HERE?



YOU REALLY EXPECT ME TO BELIEVE THAT YOU NEVER FOUND OUT ABOUT MATSUSHIMA'S ESCAPE?

HEH HEH... JUST DROP THE ACT, WARDEN.









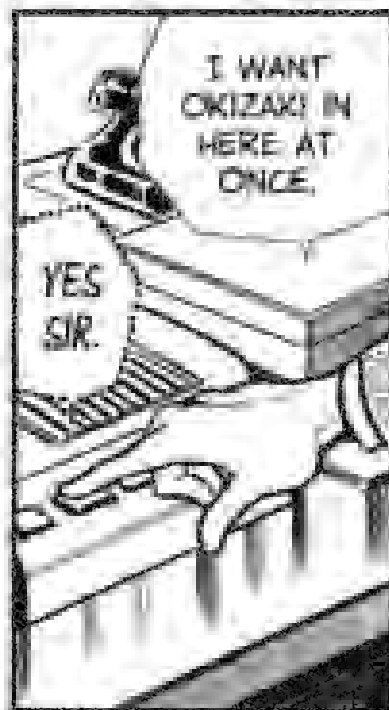
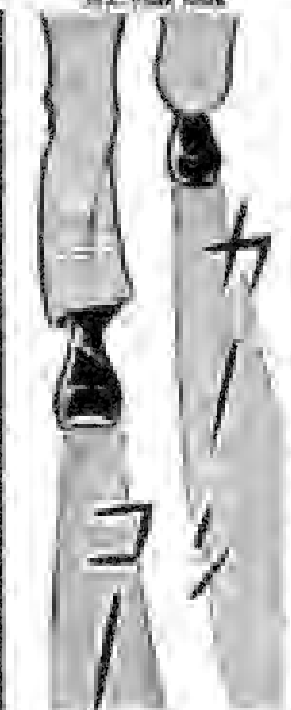
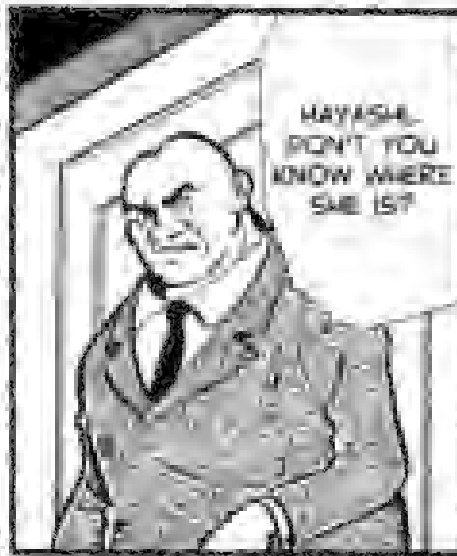
SFX: RUSH







NOL. I CHASED HER PRETTY FAR, BUT I LET MY GUARD DOWN FOR A MOMENT.

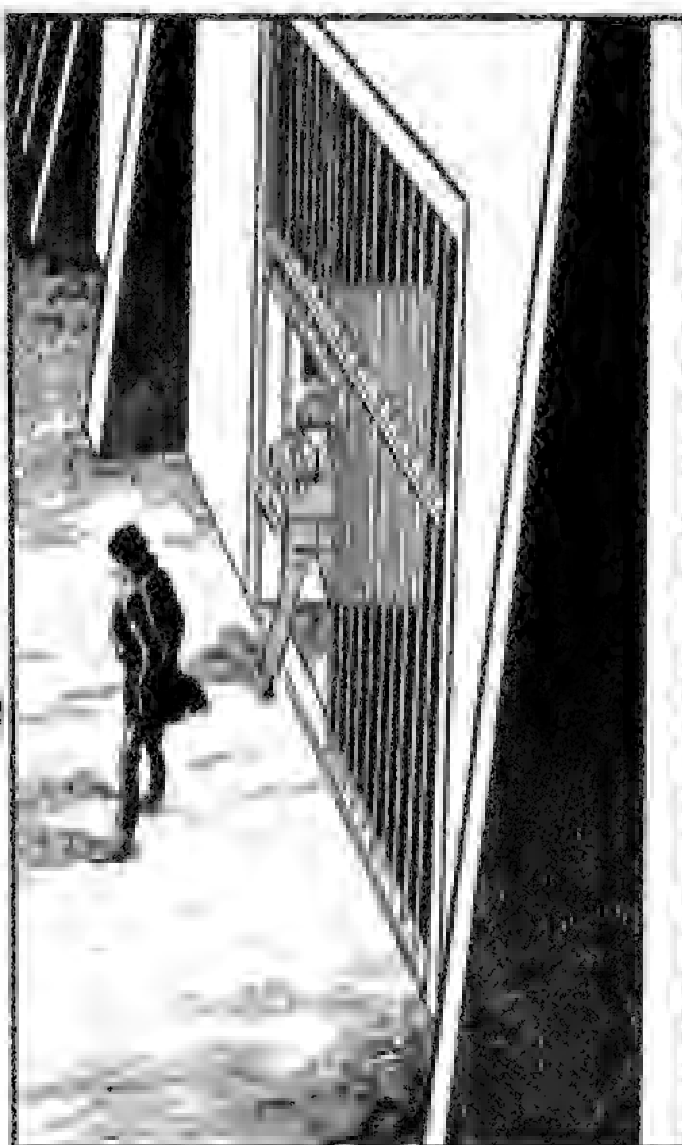






SFX: SWAB

SFX: SLAM







STC DASH





SFX: Rattle

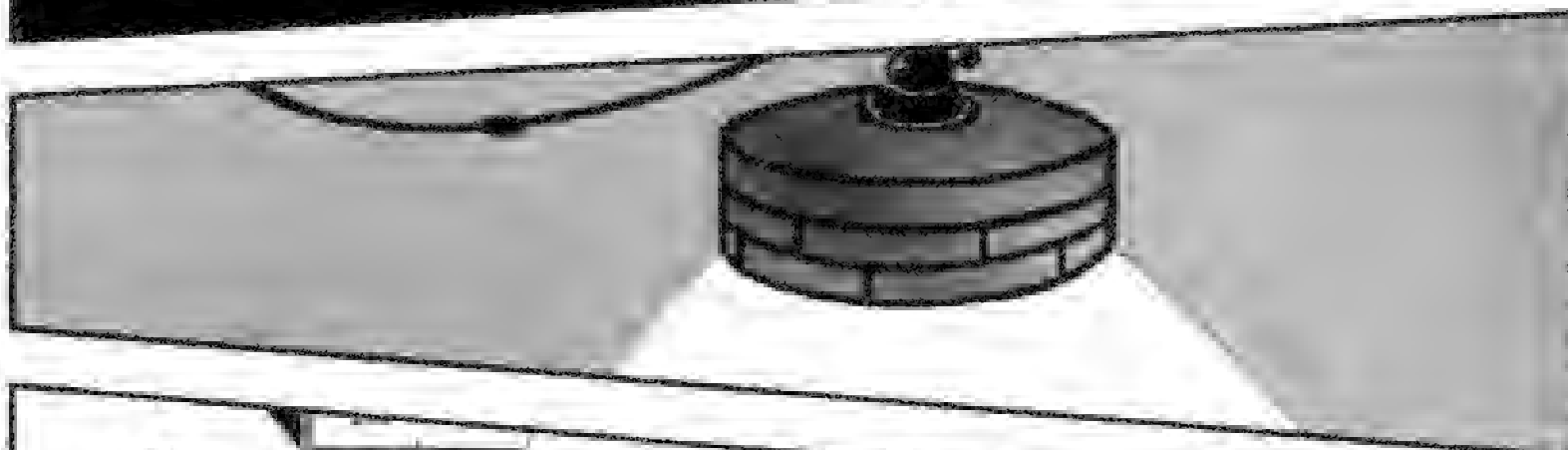
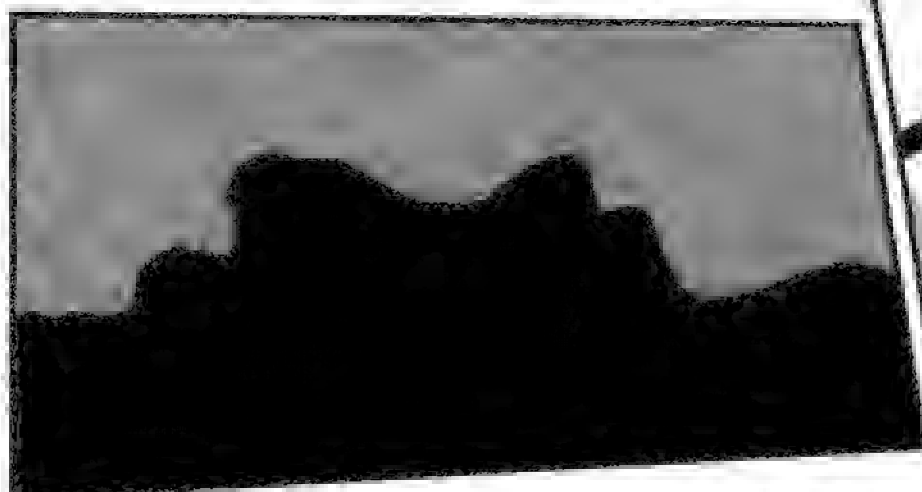
SFX: Clunk



SFX: Scratch Scratch











THE DITHAM SHAGGAD

SIX FOUR







LOREN DAVENPORT (YOUNG WOMAN); HENRY HALL (MAN)







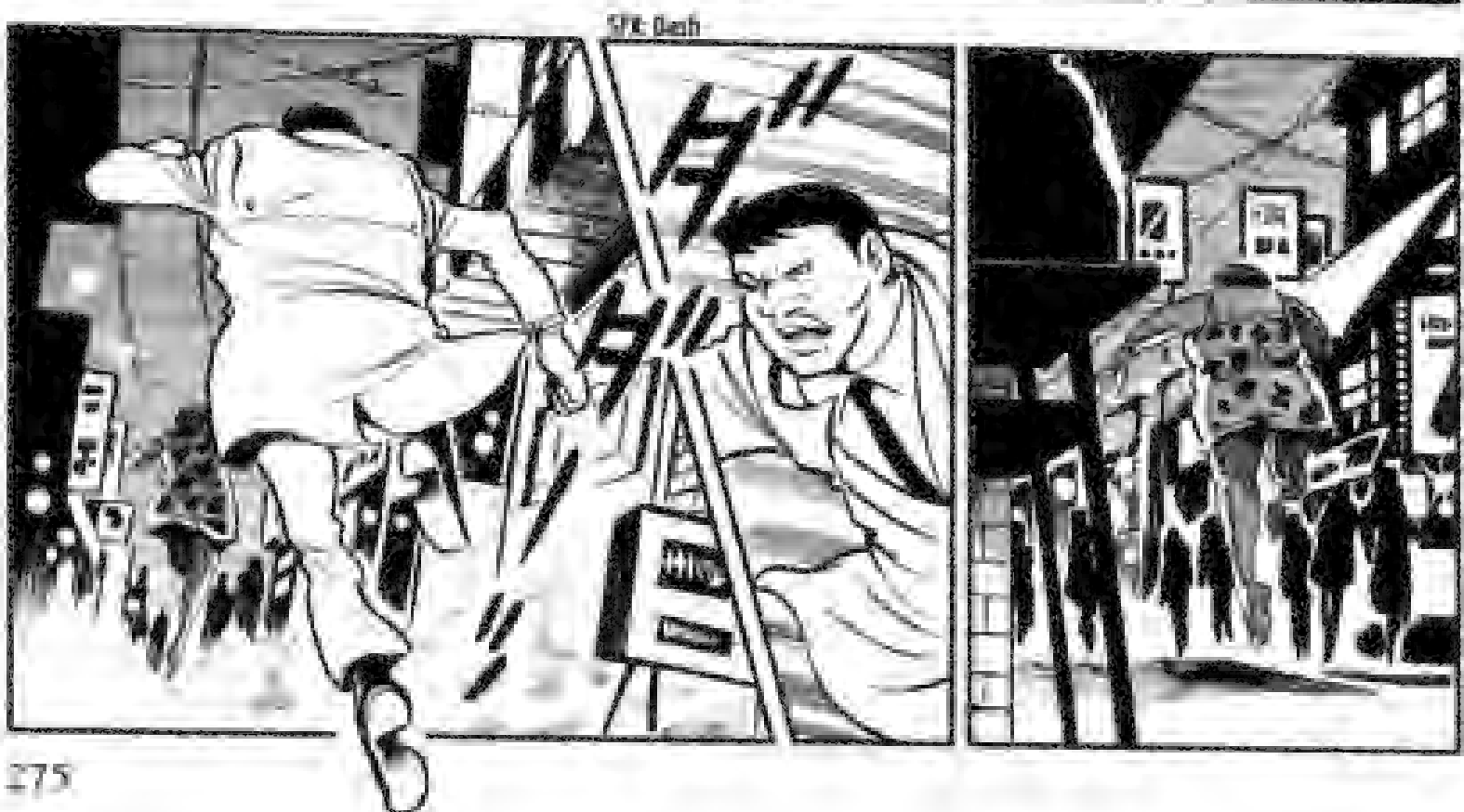
SPY-RALLY

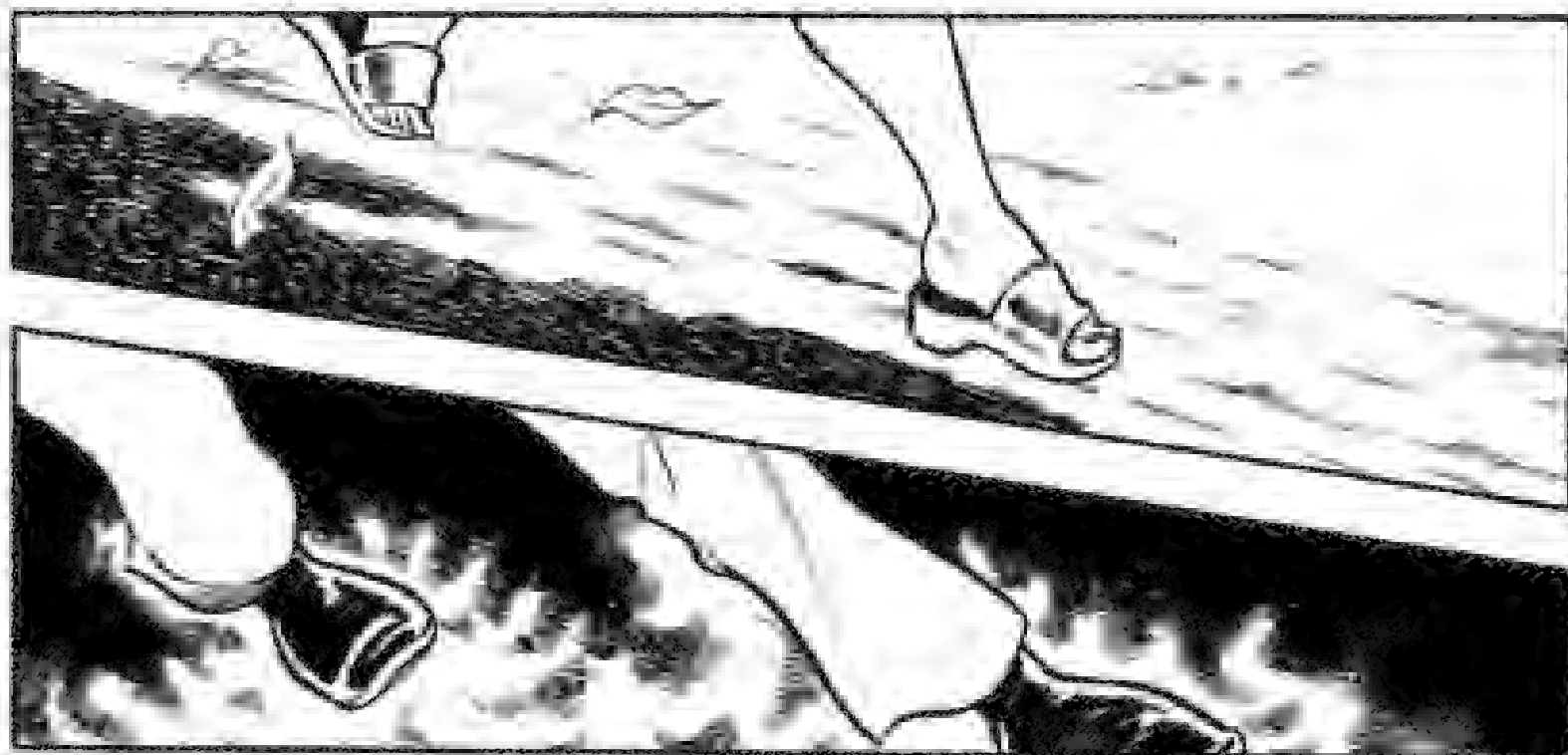




















OUTSIDE,  
OBVIOUSLY.





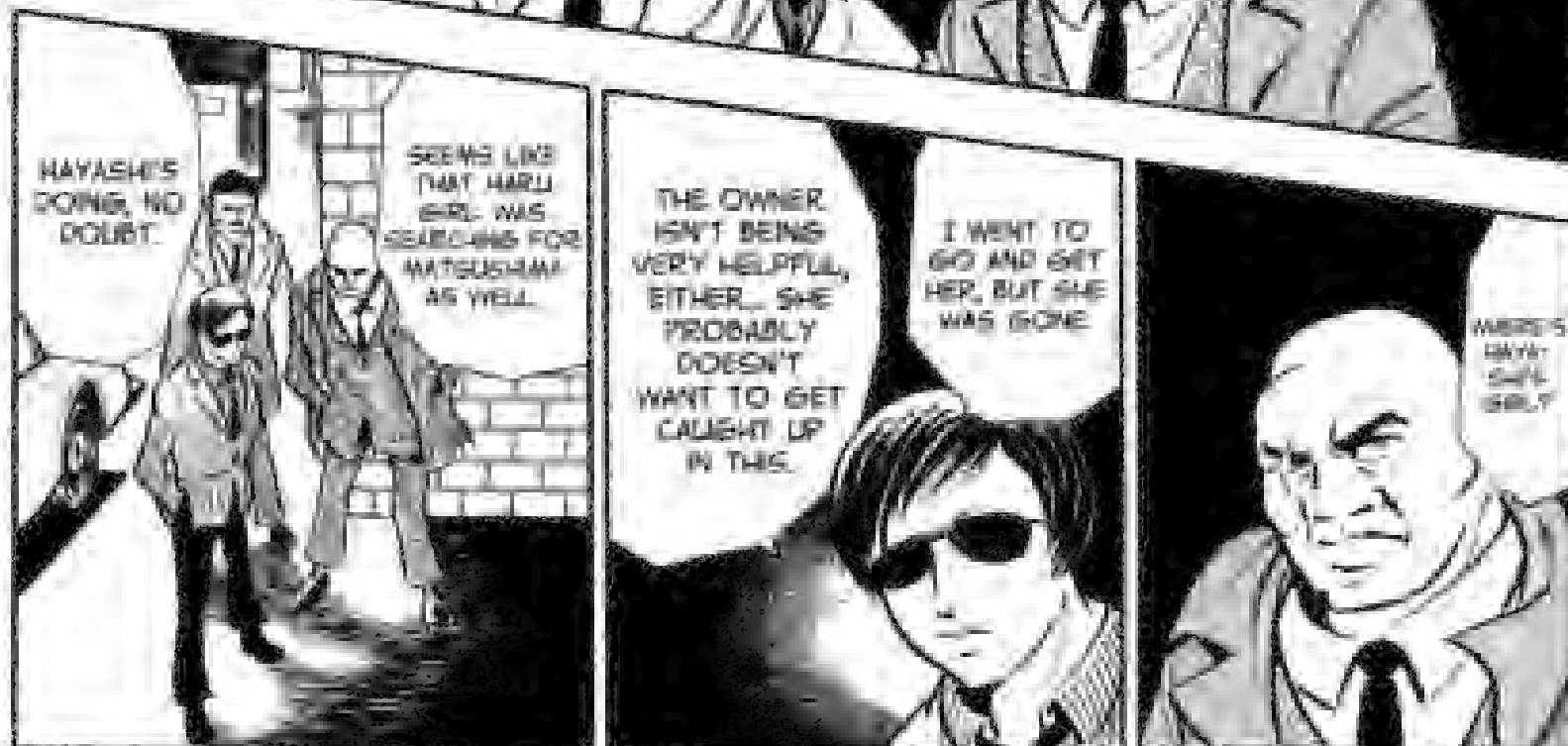
IFX: Dash



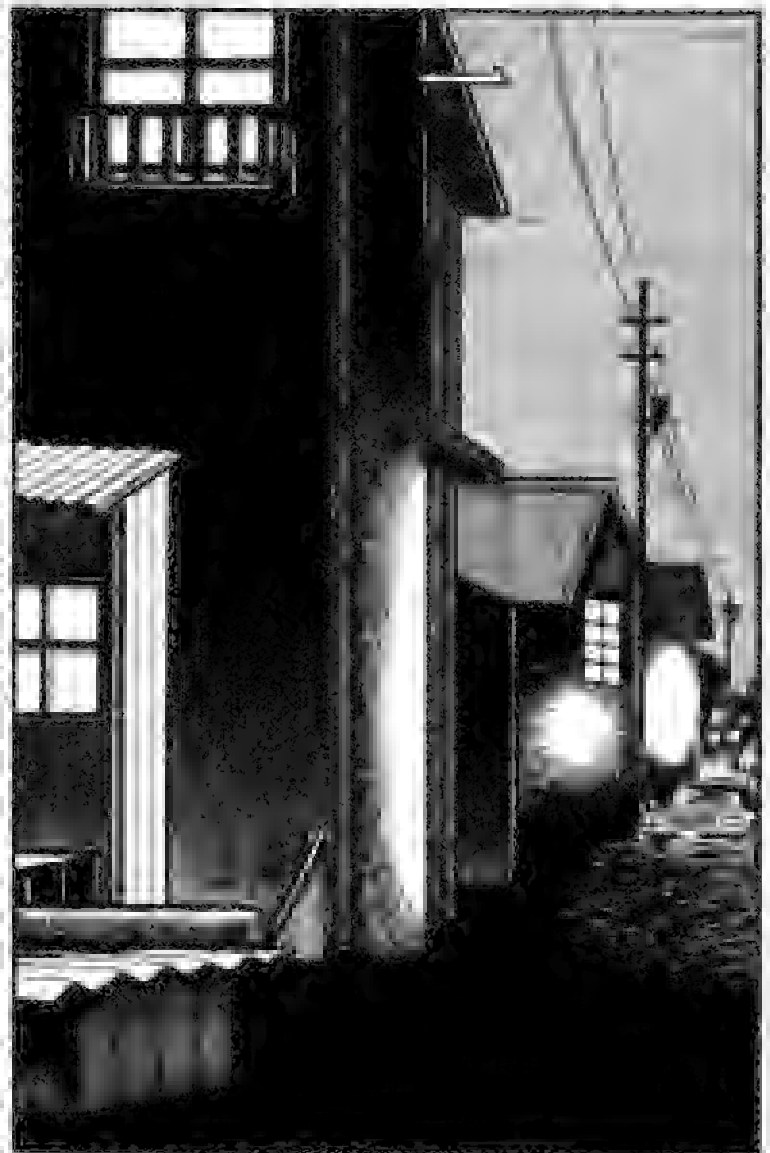
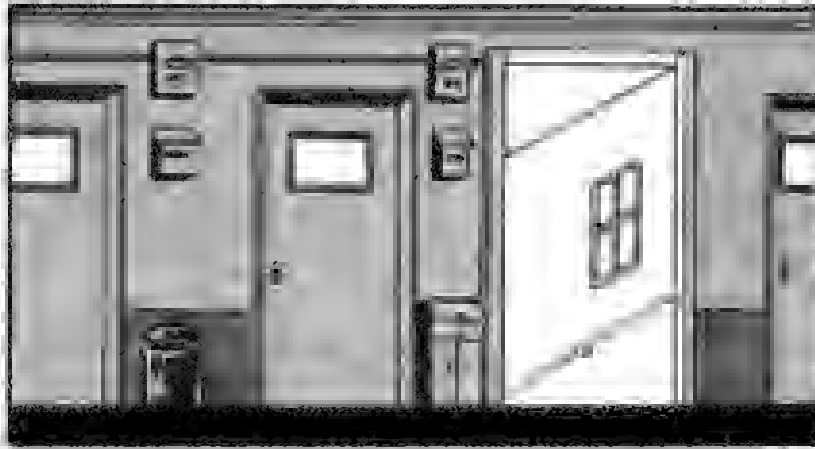








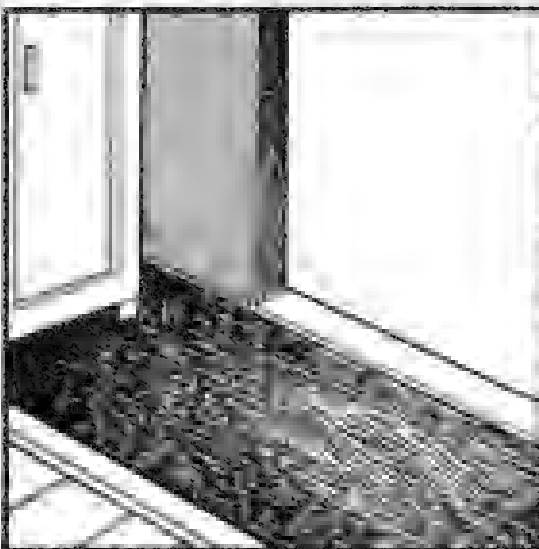
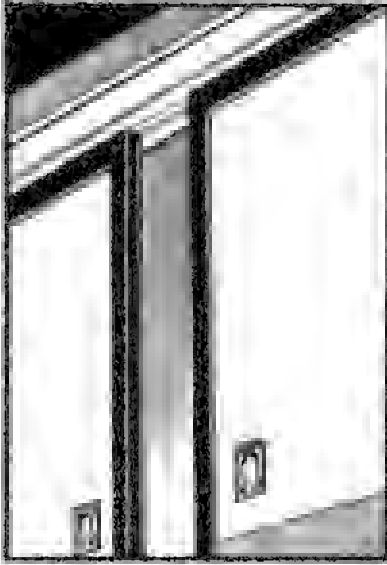


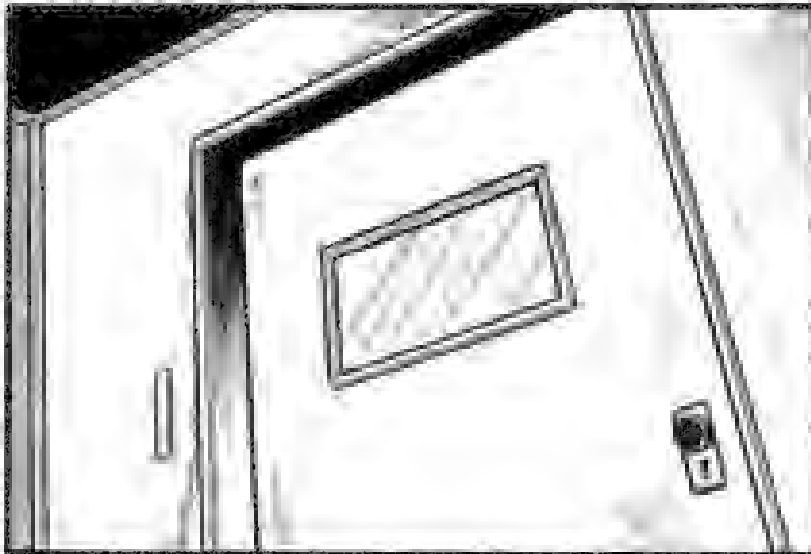
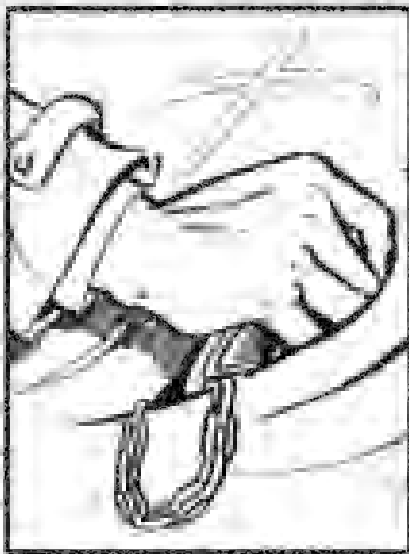


Light Signature

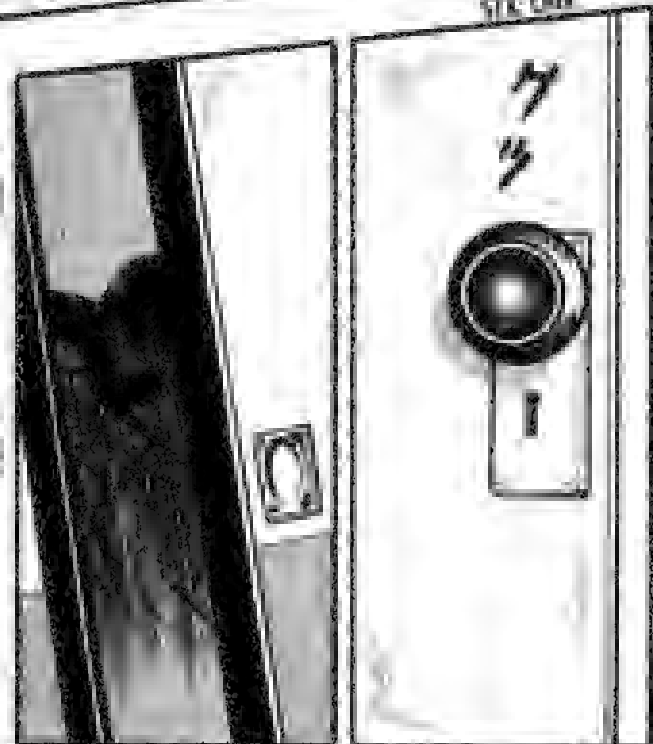
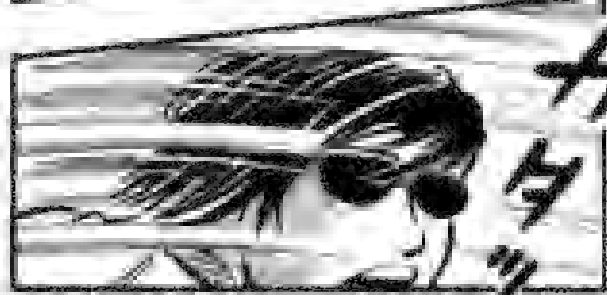


Light Signature









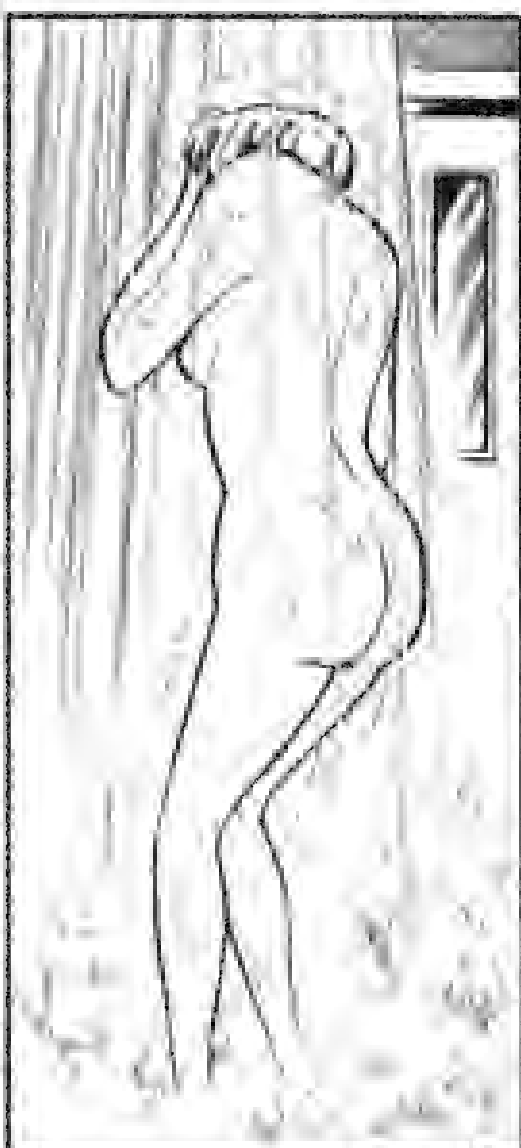


573 DASH





SPR. FRODO

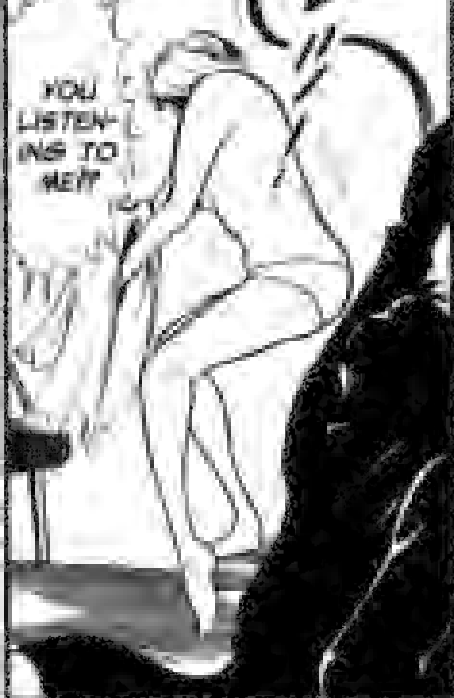


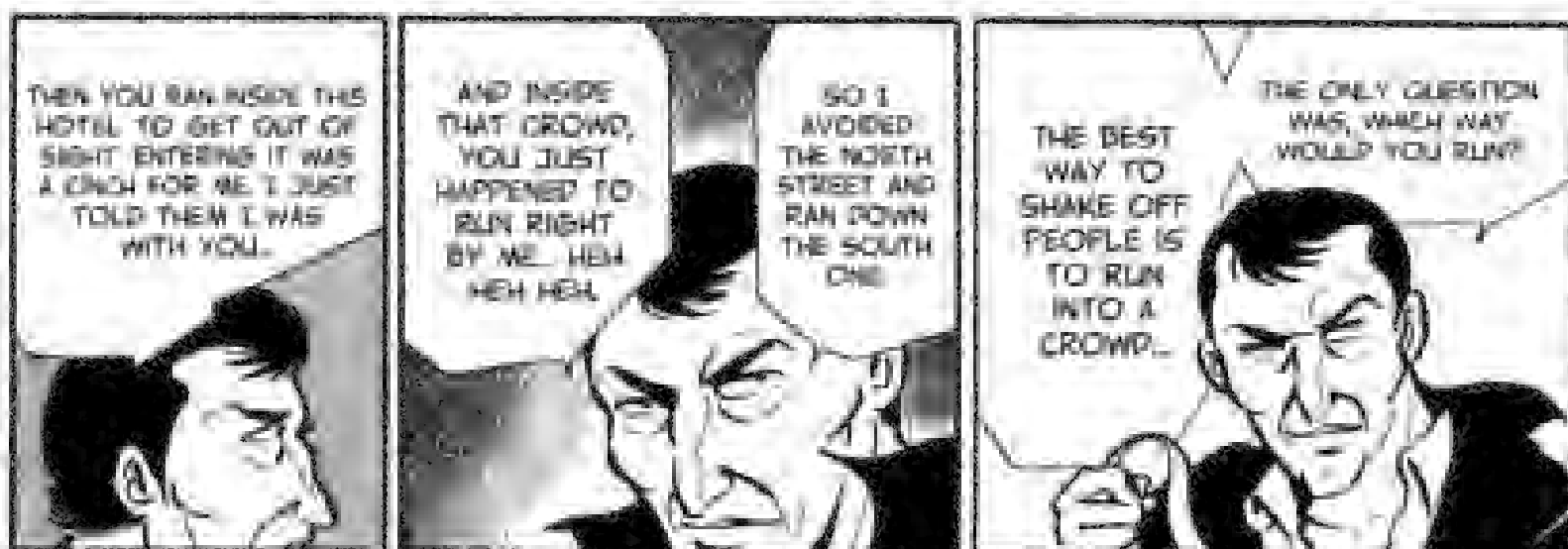
SPR. ONE



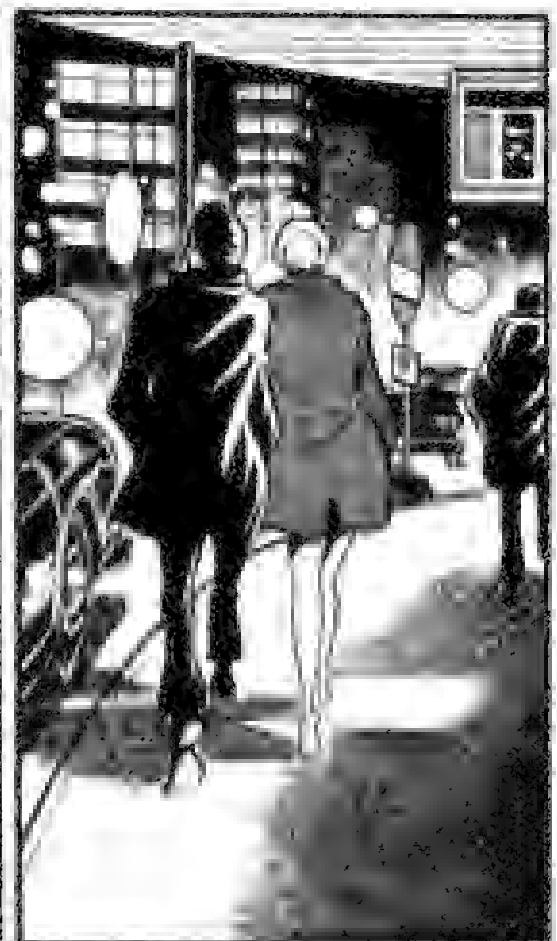




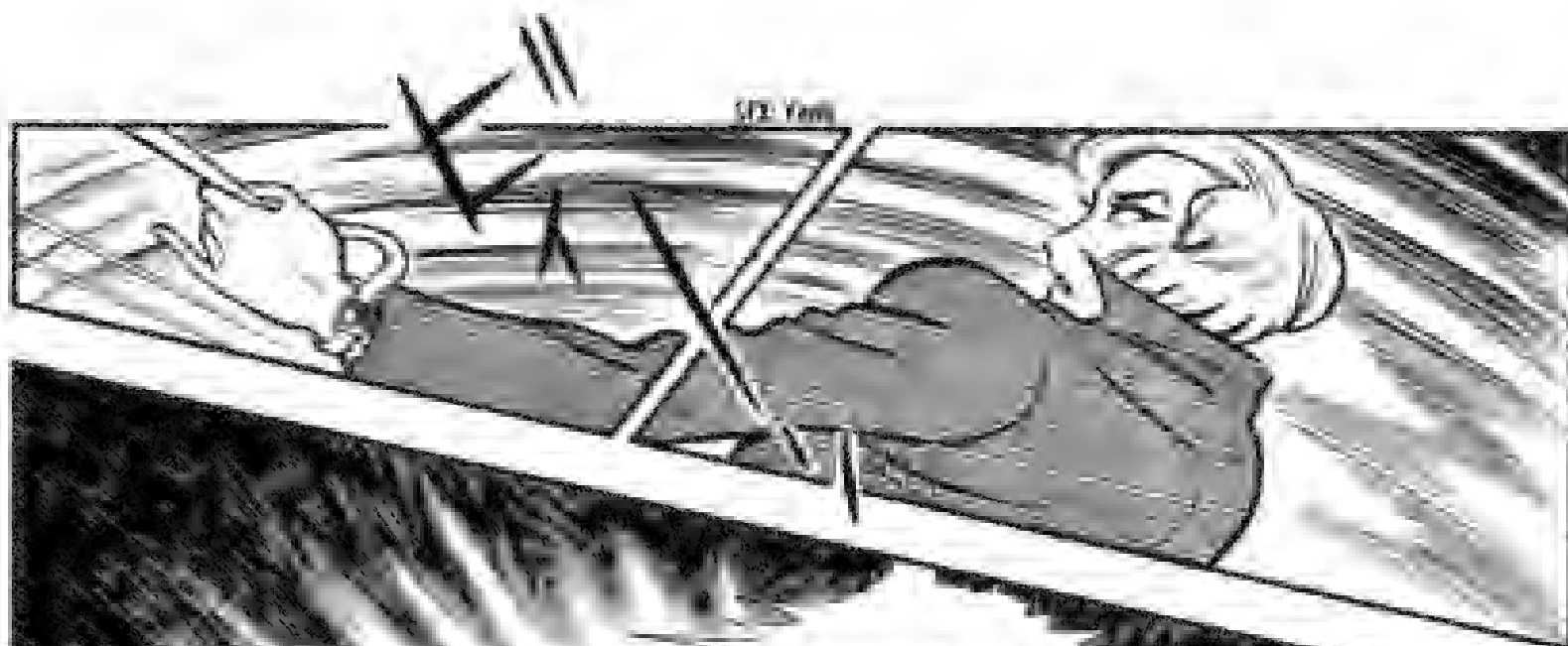


















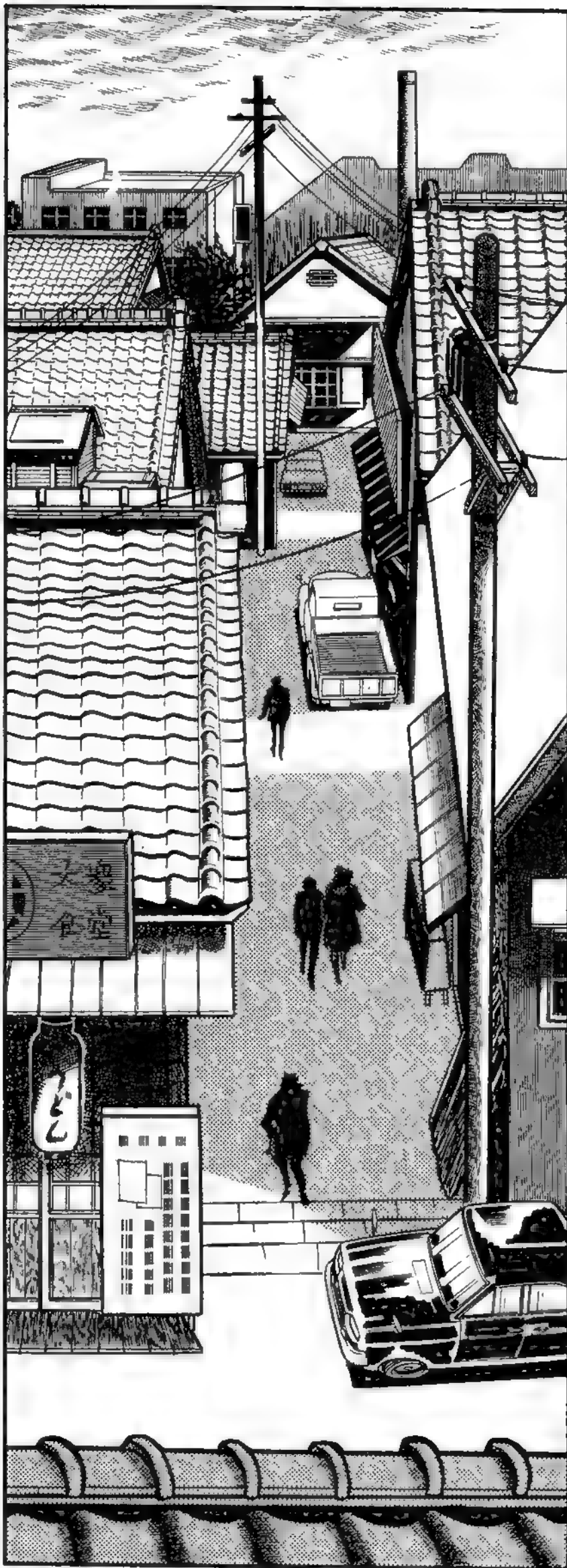
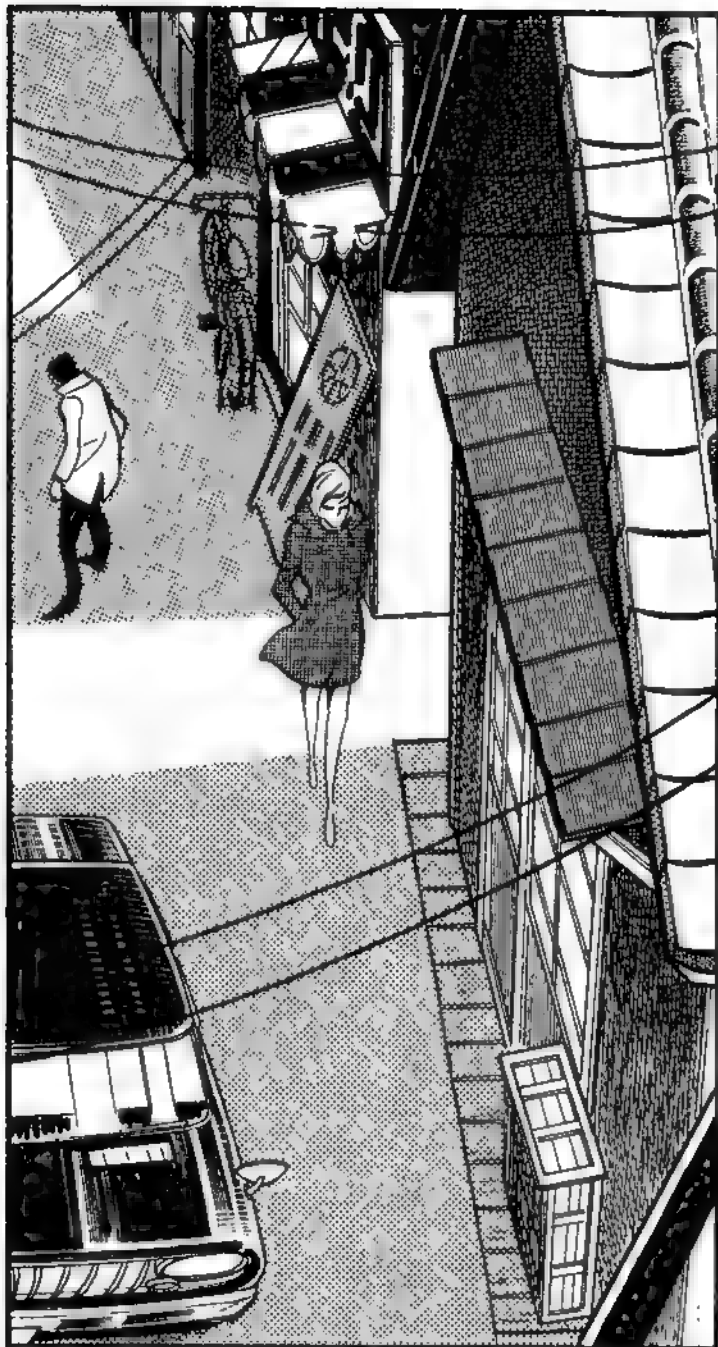
Chapter

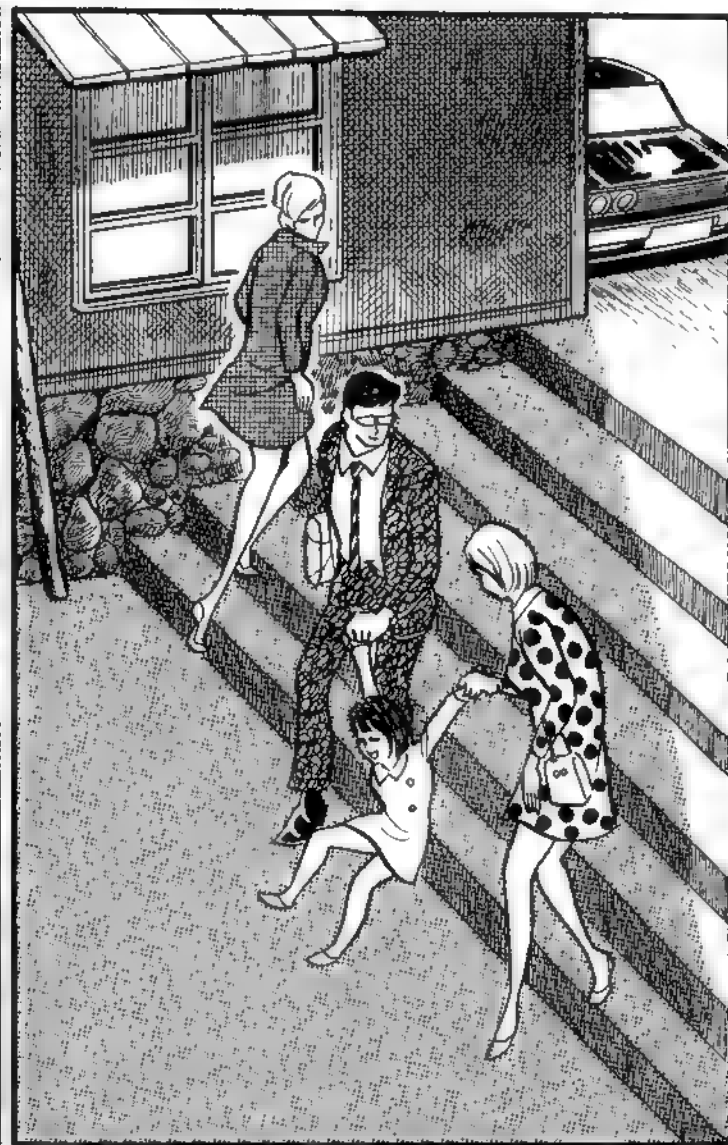
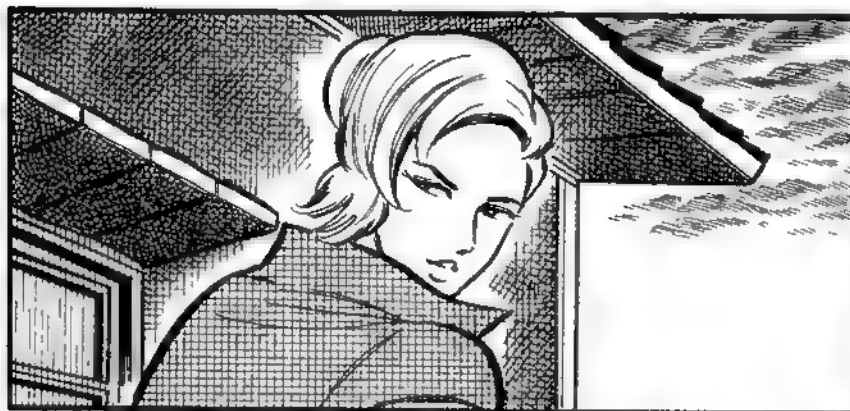
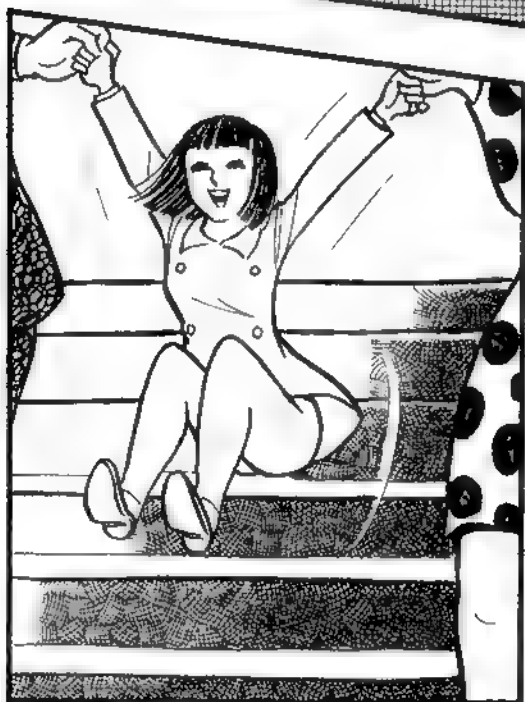
13

Ashen  
Wind

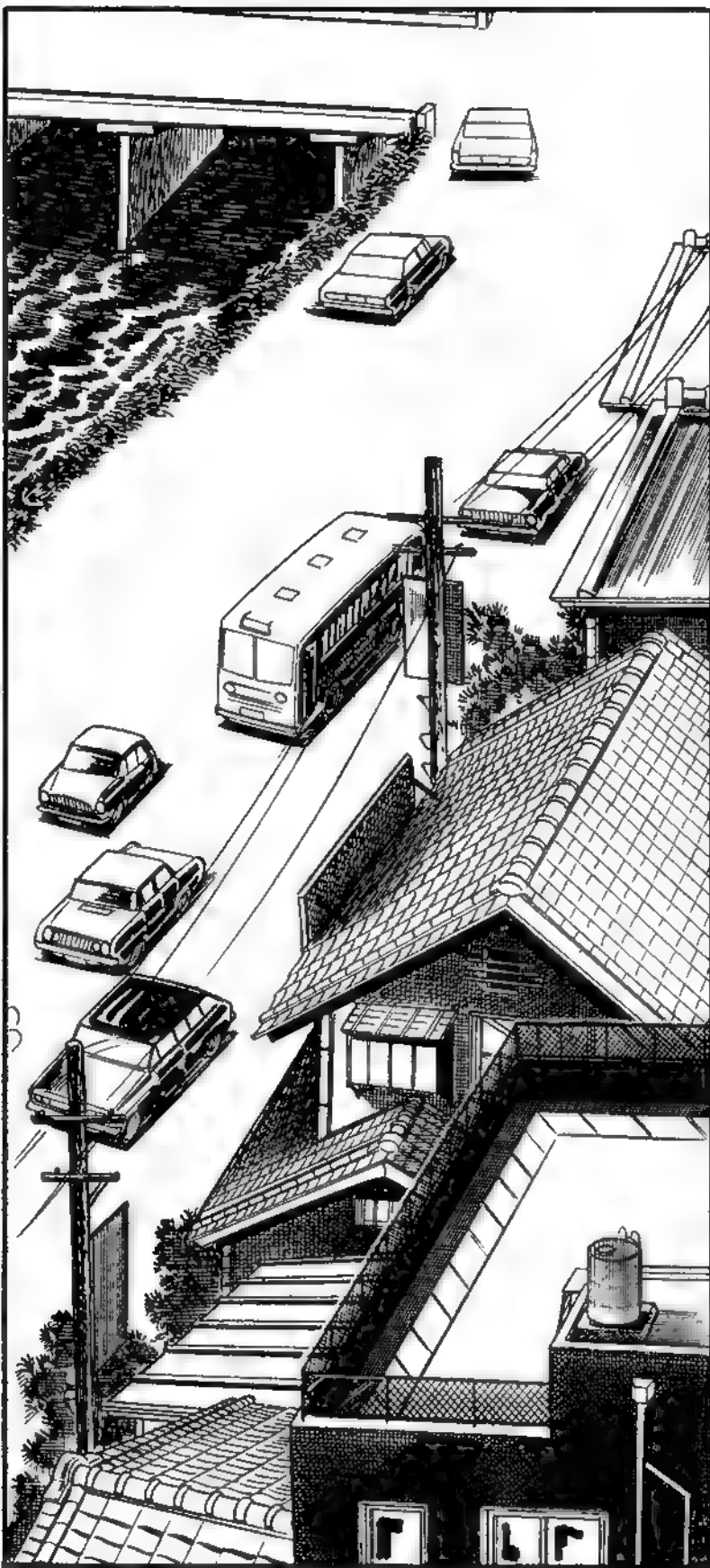








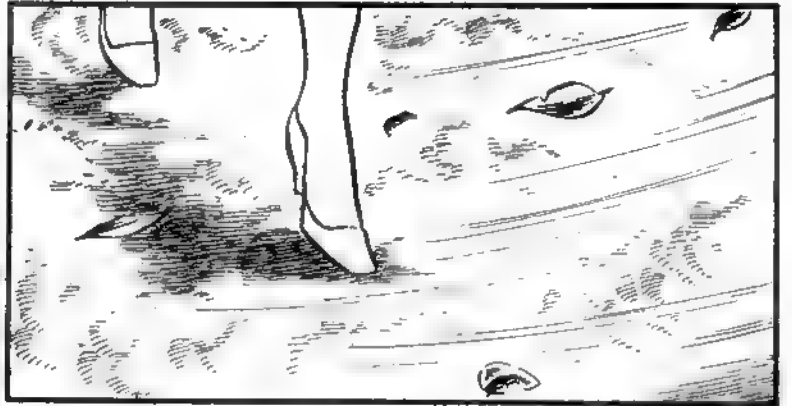




Sign: Nishijima Clinic



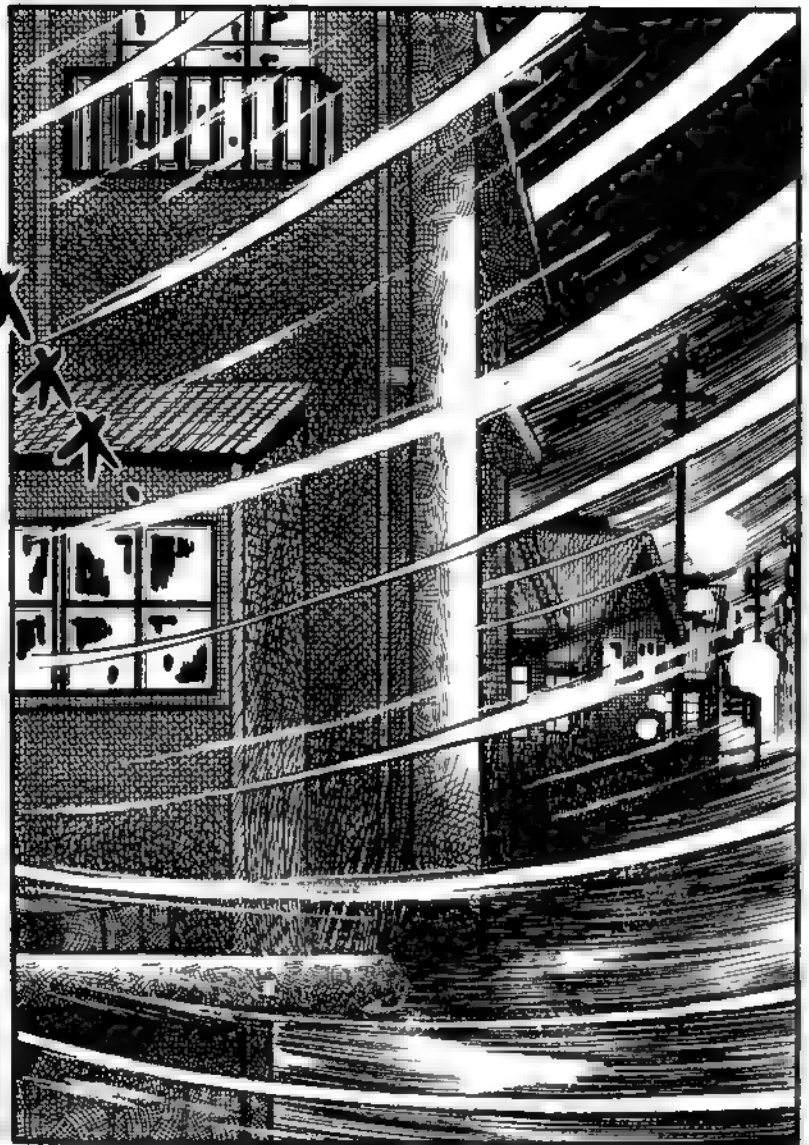








SFX: Whooooosh

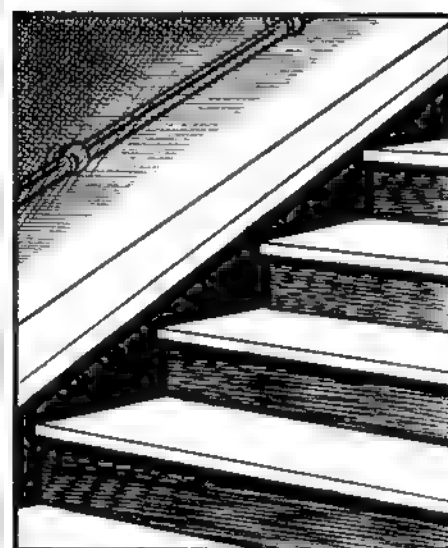


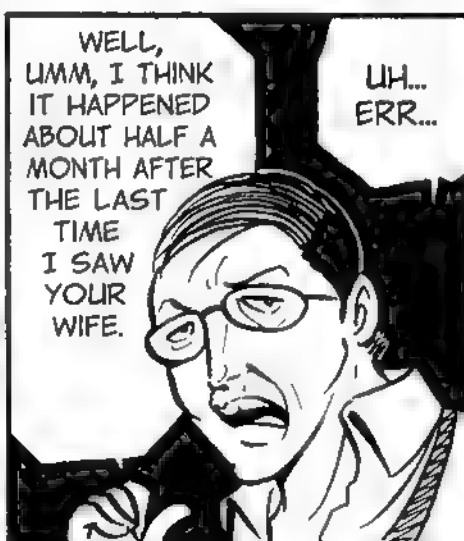
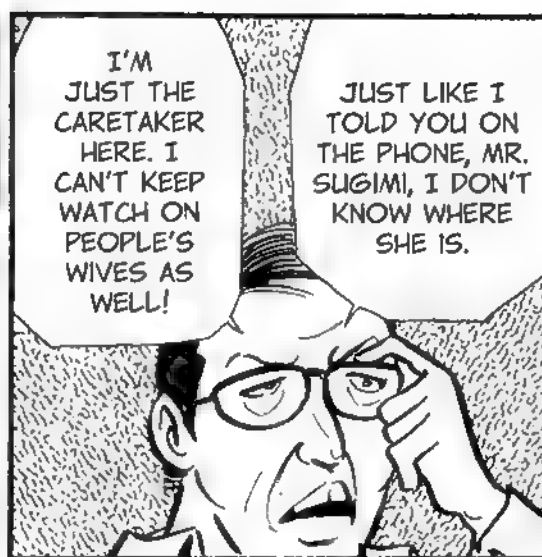
SFX: Ring Ring







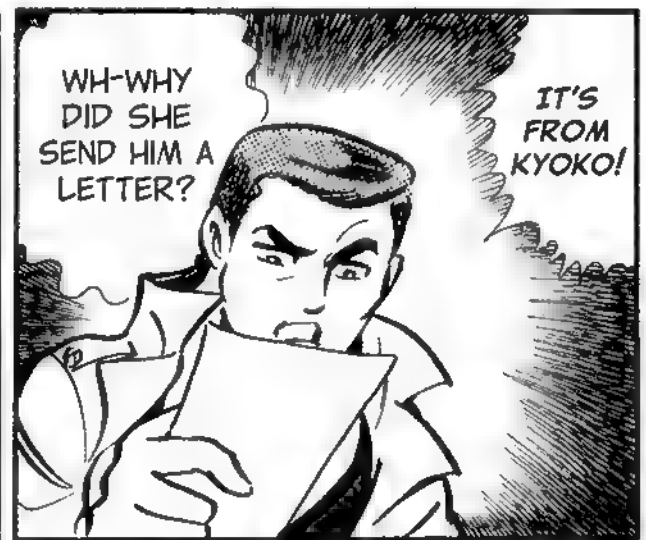
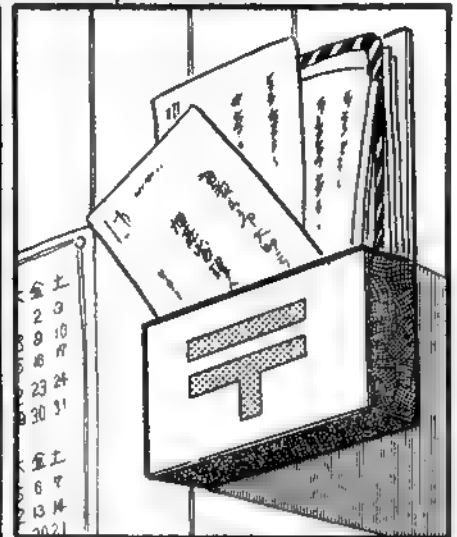
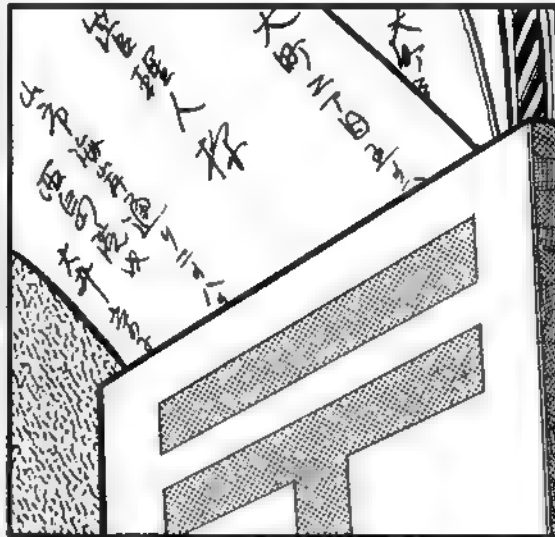








Letter: Apartment Caretaker



SFX: Dash

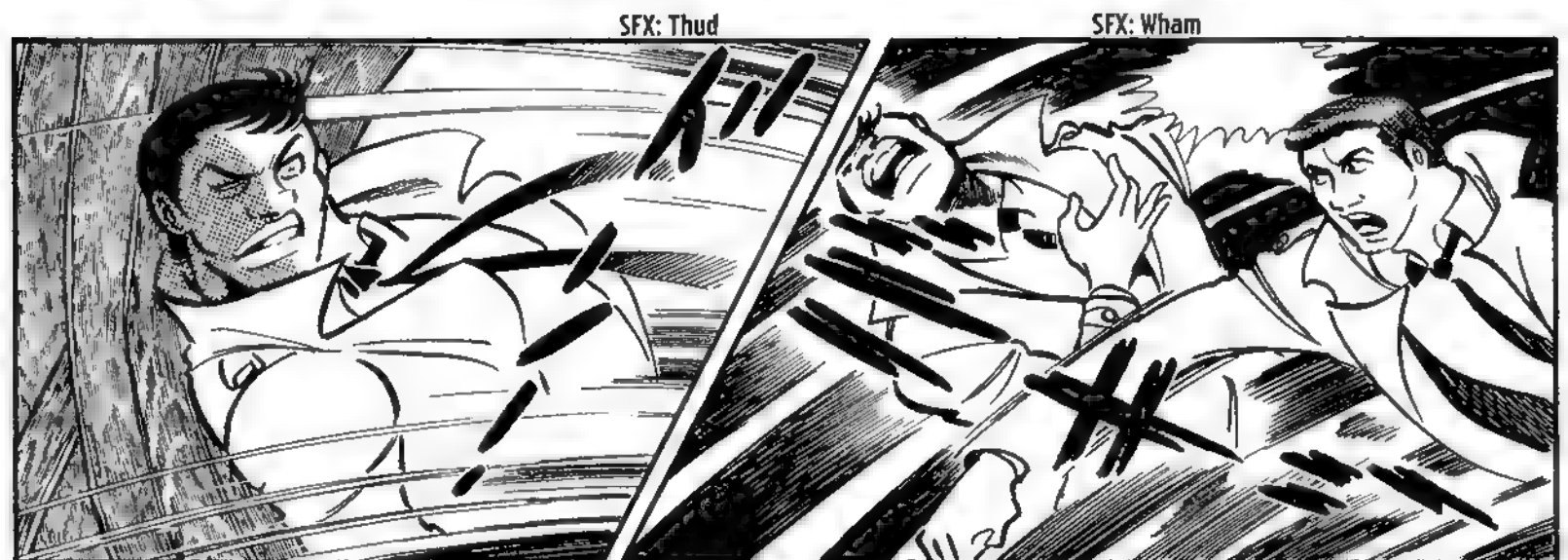


but I gathered up my things and put them in the closet. Would you be kind enough to send them to this address? Please. I will send the payment for the shipping through registered mail. Also, please keep this a secret from my husband if he returns. I'm sorry to make you do all this...









SFX: Thud



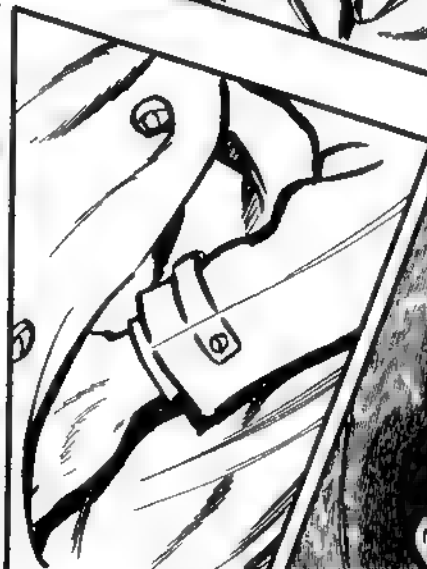
SFX: Bam



TELL ME WHO YOU ARE! C'MON!



AHH! WH-WHAT ARE YOU...



TELL MEEEE!



CHIEF GUARD OKIZAKI FROM Y CORRECTIONAL FACILITY!



AHH!

GIVE THAT BACK!

SFX: Dash



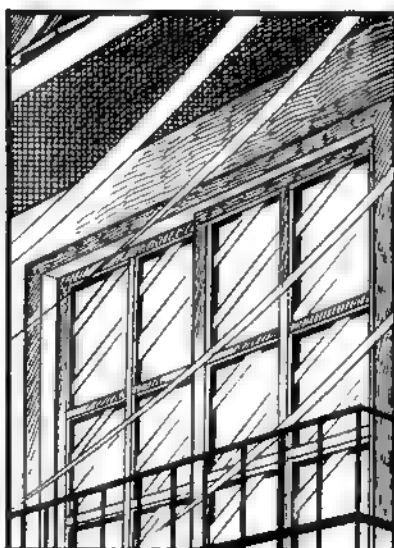
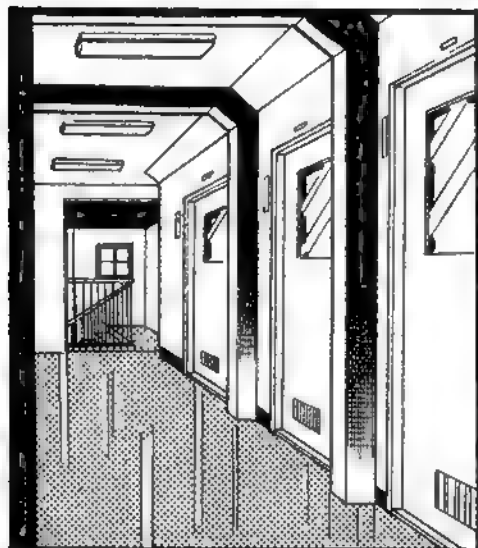
AHH!



SFX: Dash



SFX: Whooooosh









SFX: Click



SFX: Creak



SFX: Whooooosh





SFX: Whooooooooosh













HURRY  
UP AND  
RUN!

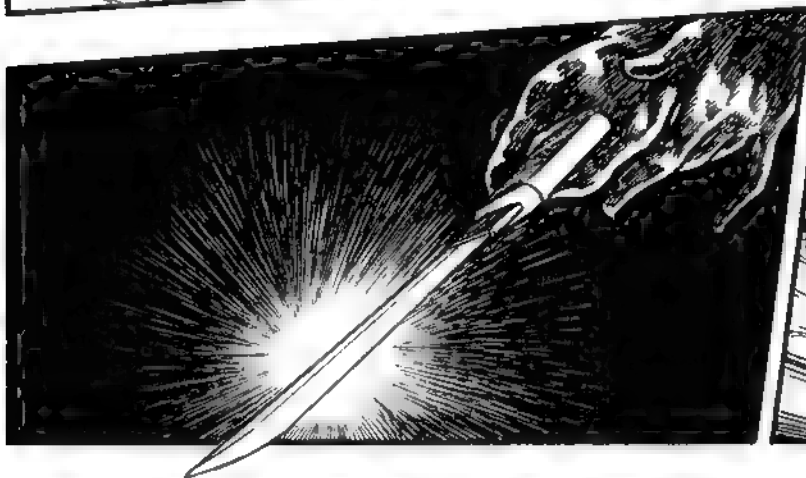


TAKE A  
LOOK!

THERE  
ARE THREE  
OF THEM!



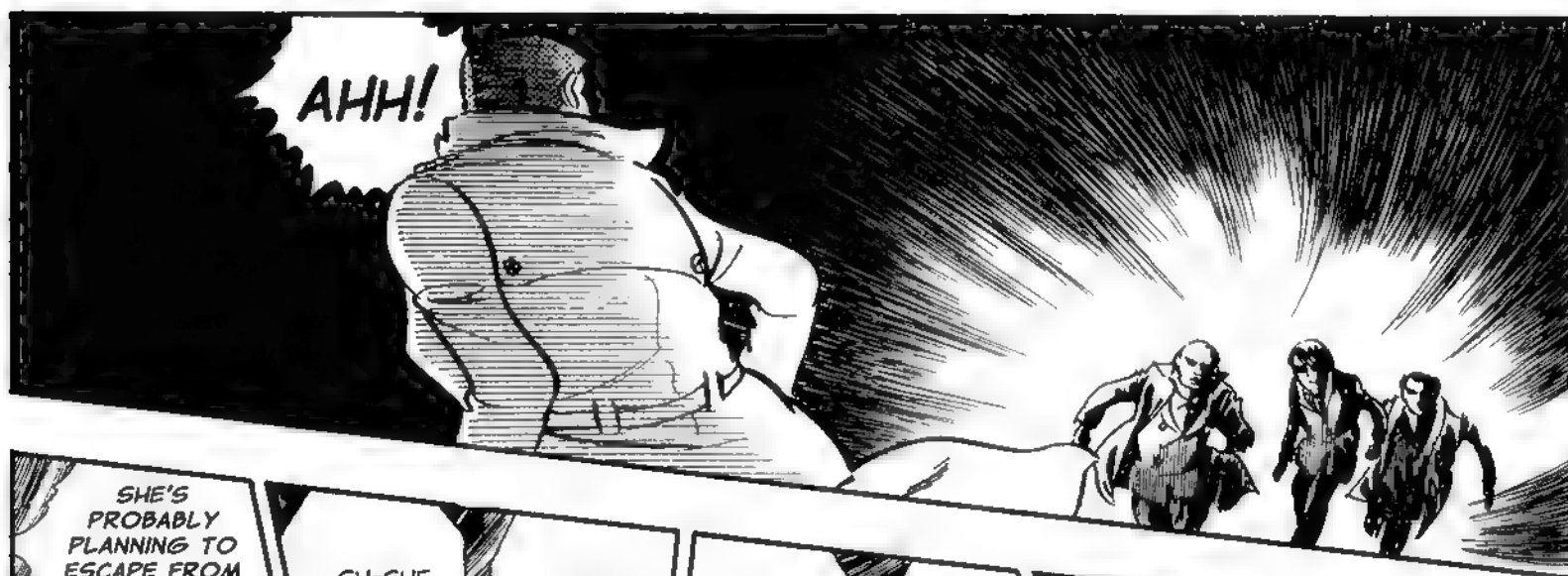
NAMI...



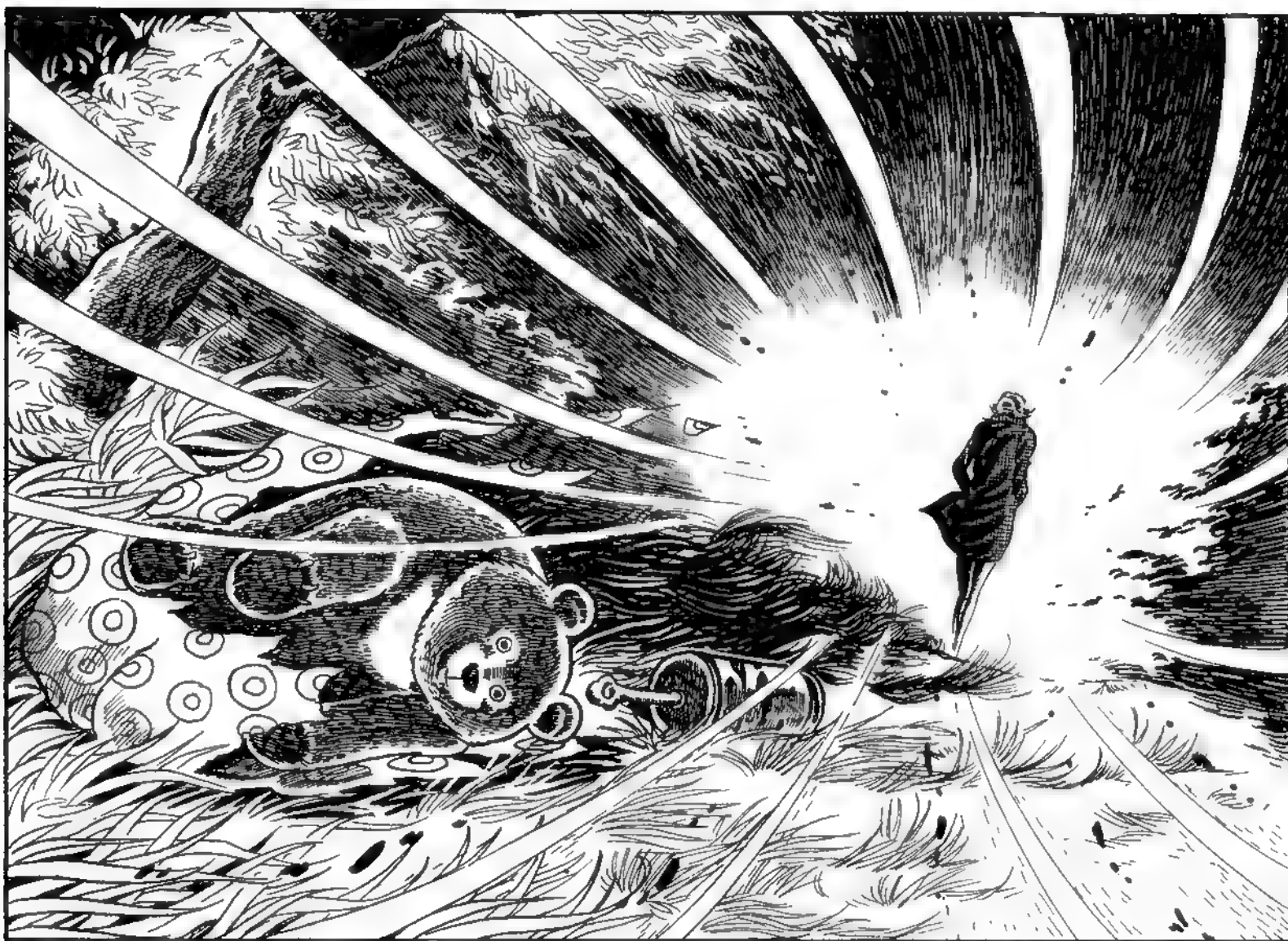
N-NAMI!

AHHH!













## Chapter 14

# The Bitter End



SFX: Whoosh



SHE DIDN'T  
COME THIS  
WAY...

WARDEN





THERE'S NO WAY HE'D PROTECT HER.

SUGIWA IS ONE OF MATSUSHIMA'S TARGETS.

NO HE DIDN'T.

HE MUST HAVE BEEN LY.



S-SUGIWA!



I COULD TELL THAT HE WAS SERIOUS ABOUT THIS.

DON'T WORRY, WHEN I MET WITH SUGIWA.

BUT...



I CAN'T FIND HER!



OK, UHM, HE WENT NORTH ALONG THE COAST.

WHAT ABOUT SUGIWA?

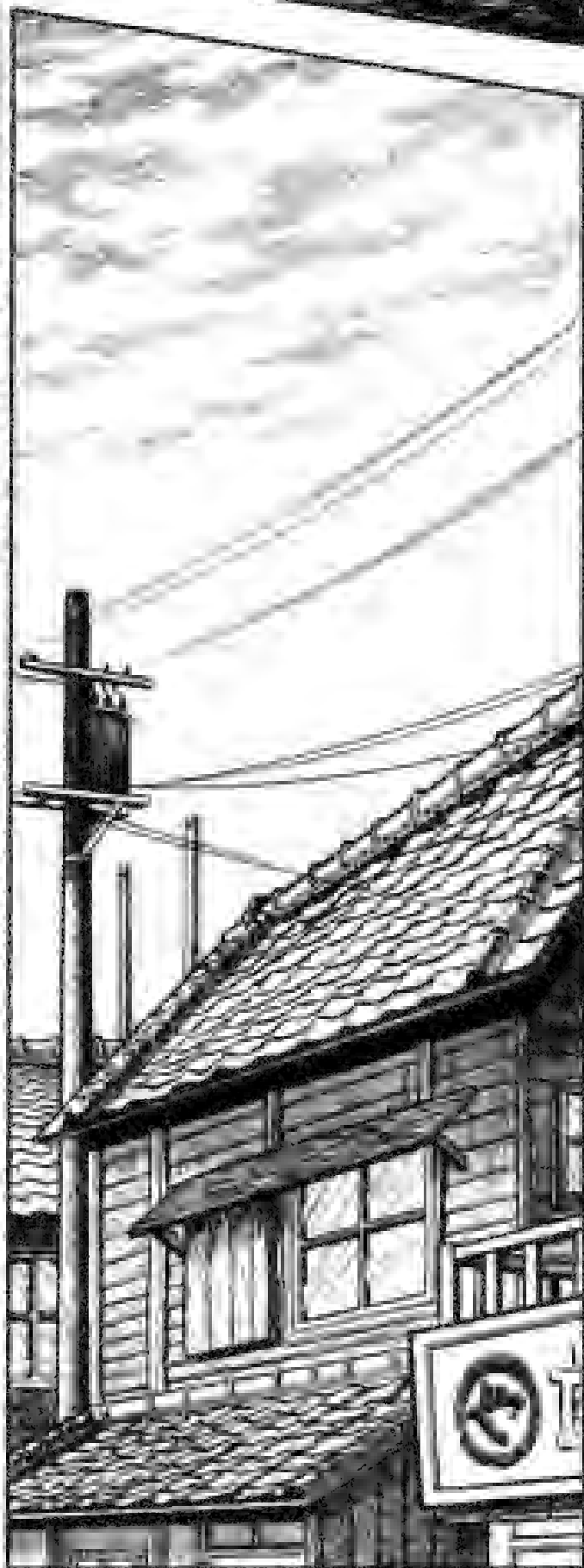


AFTER HIM!





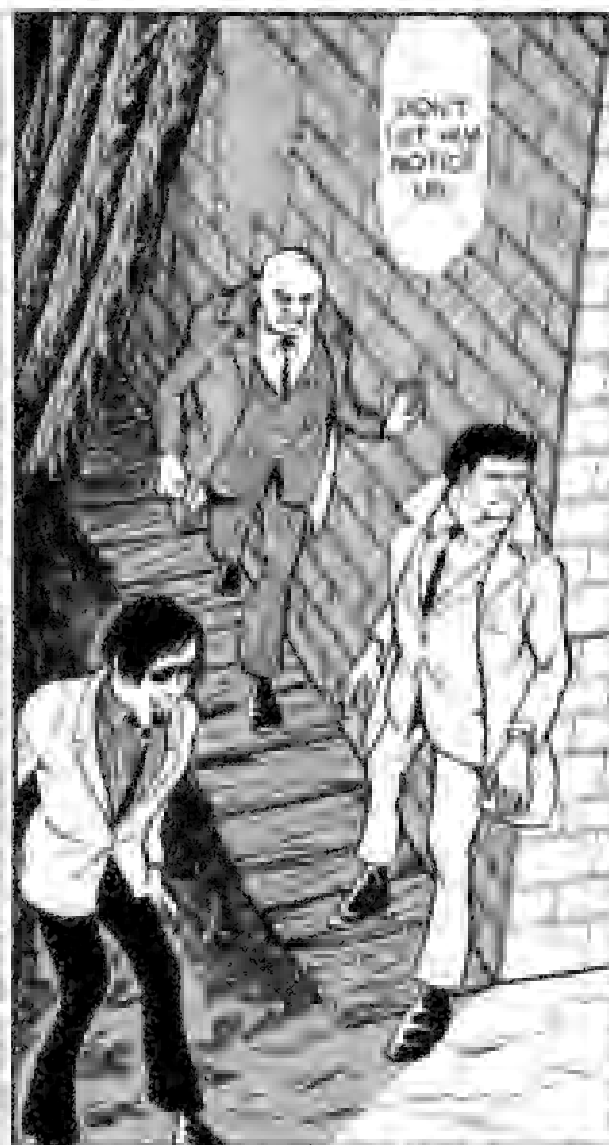
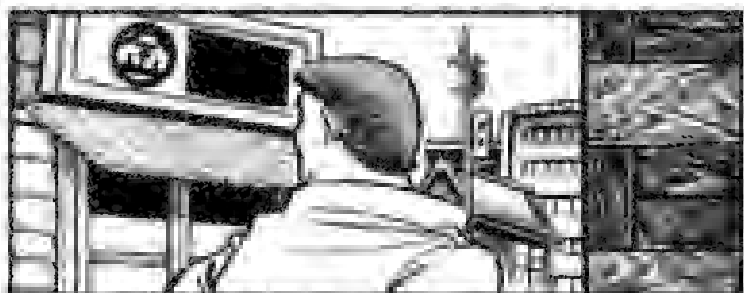














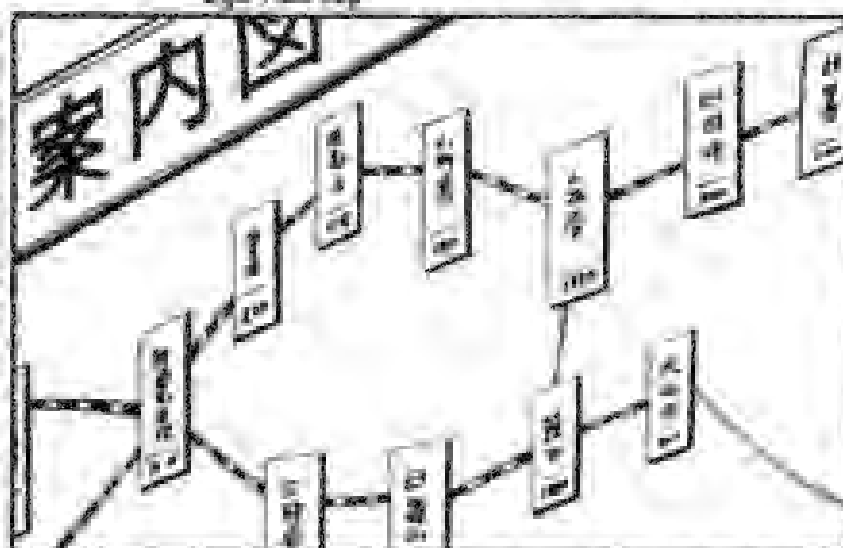








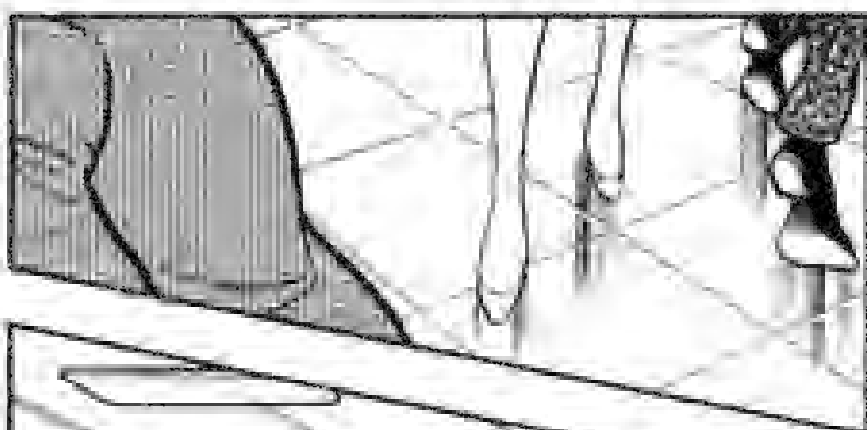
Sign: Train Map

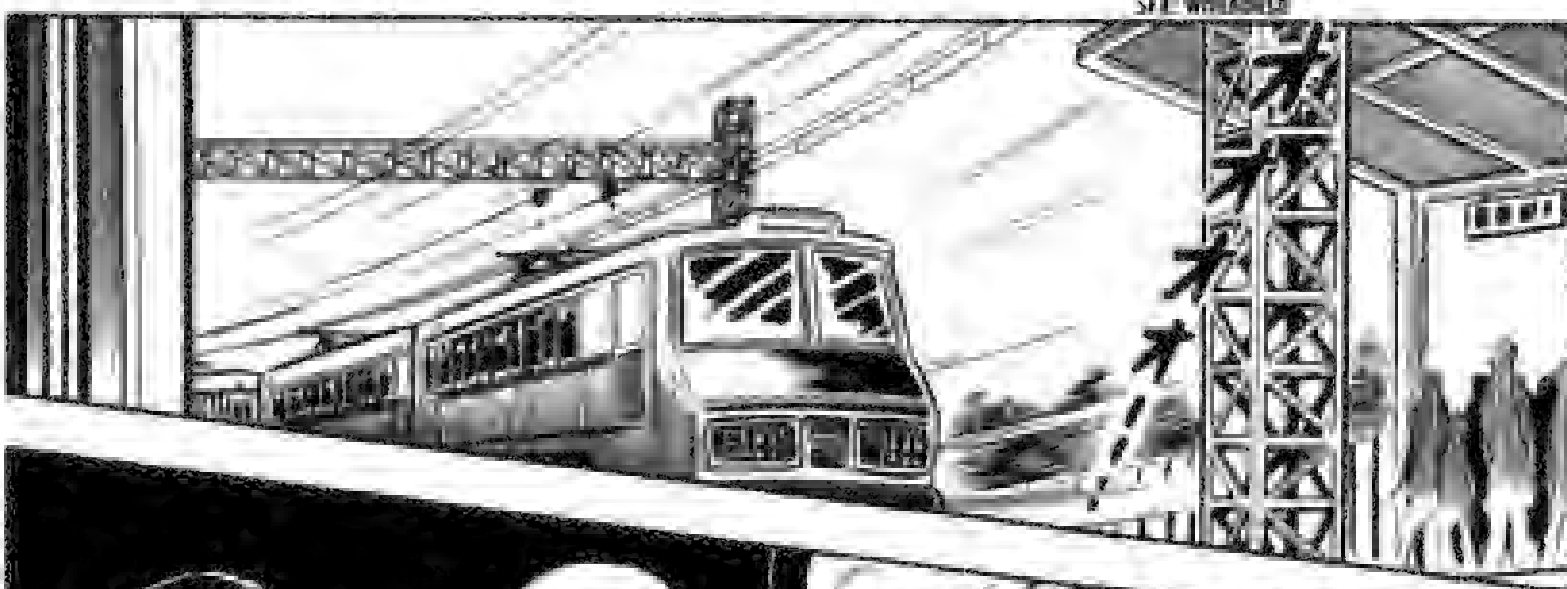


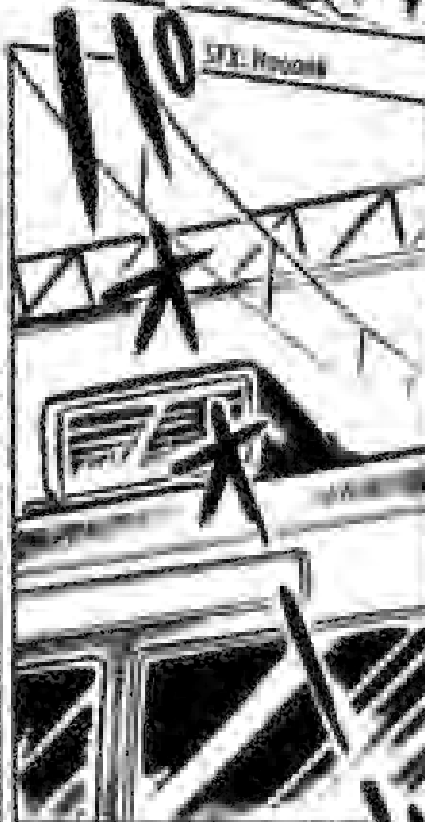
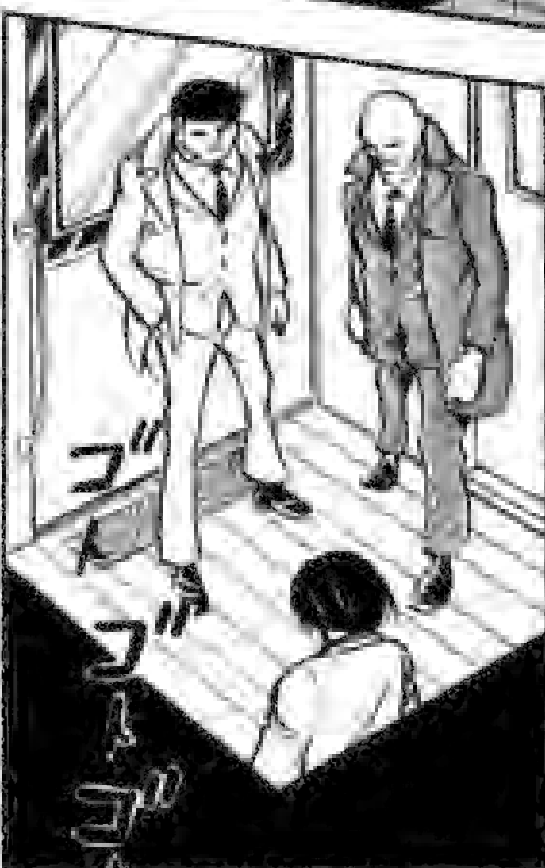
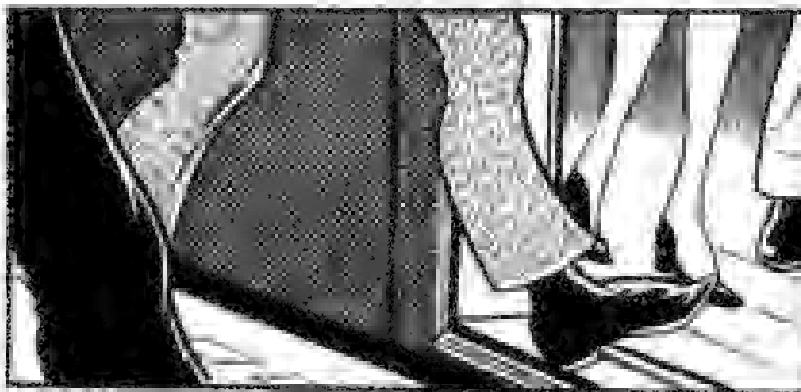
Sign: Down



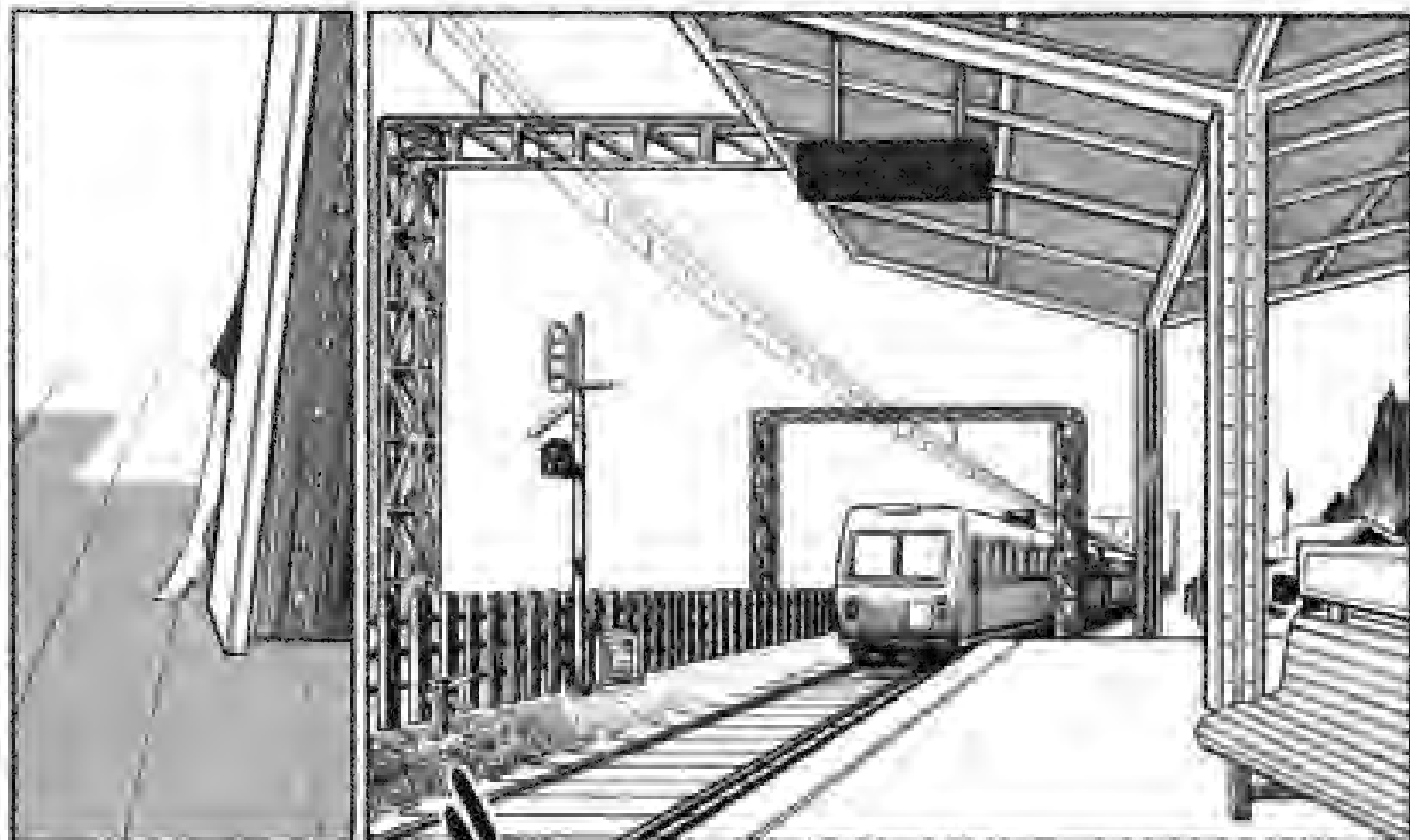




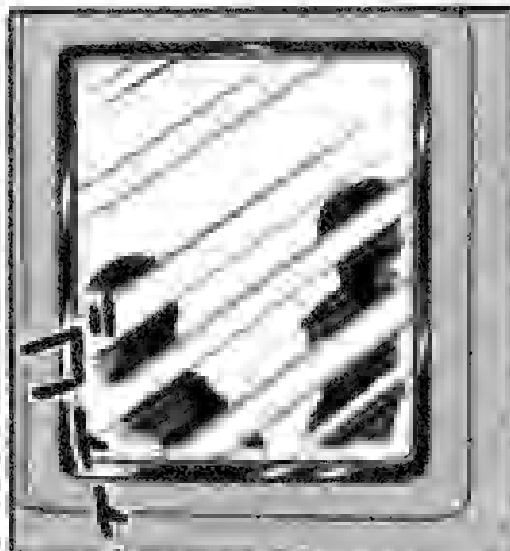
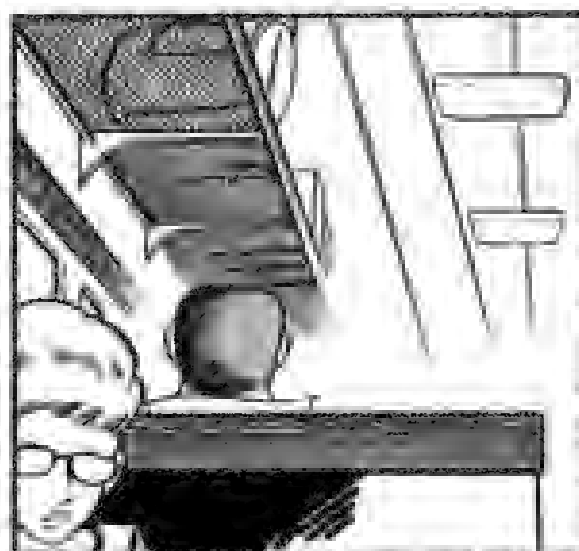
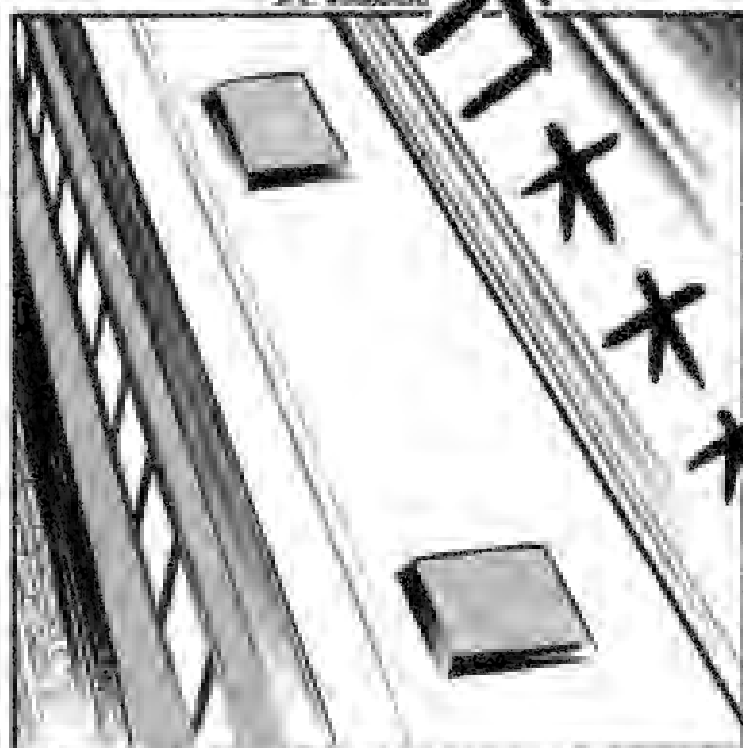




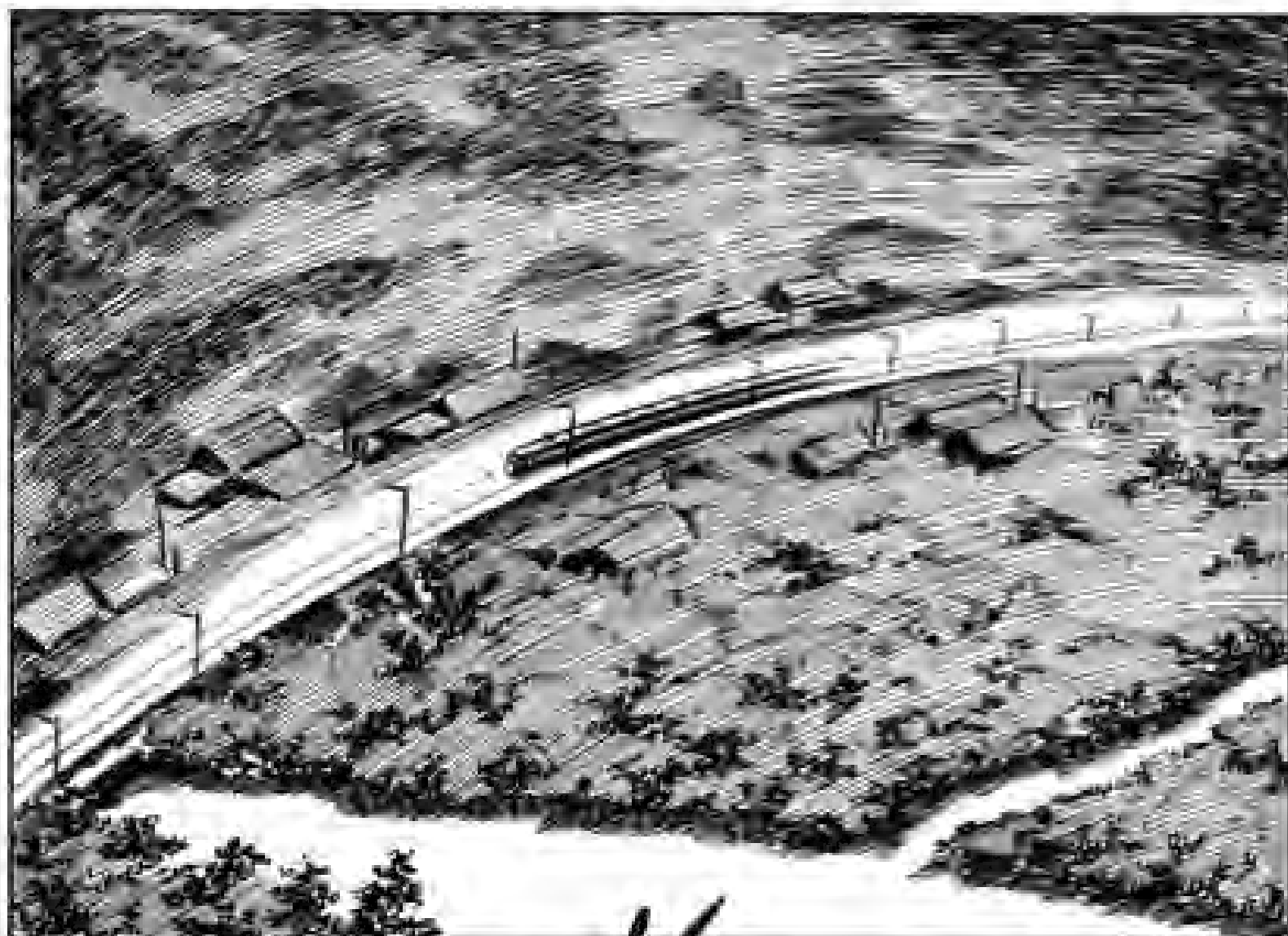




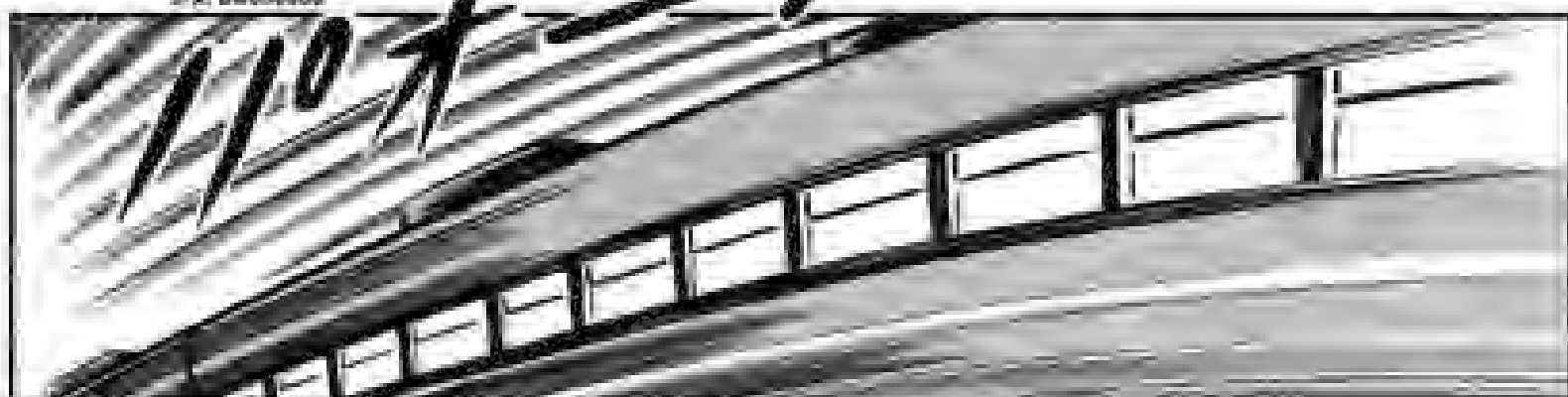
SFX: whoooooh



SFX: Balle Balle



571 Bwobbb

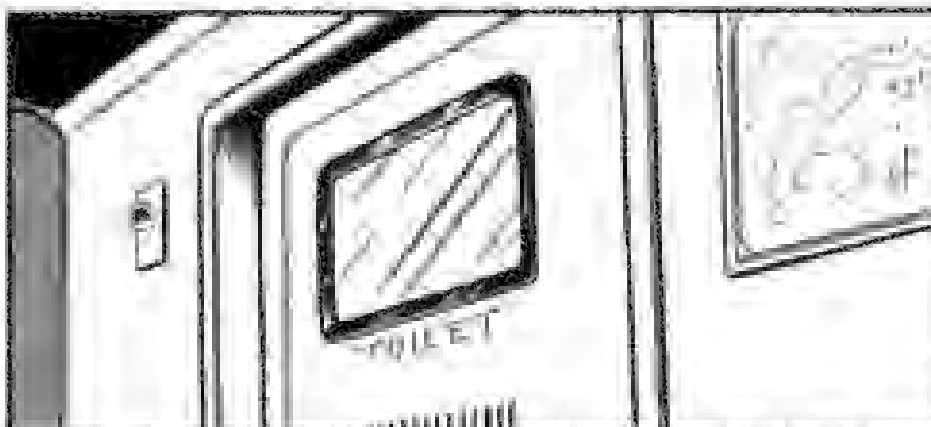
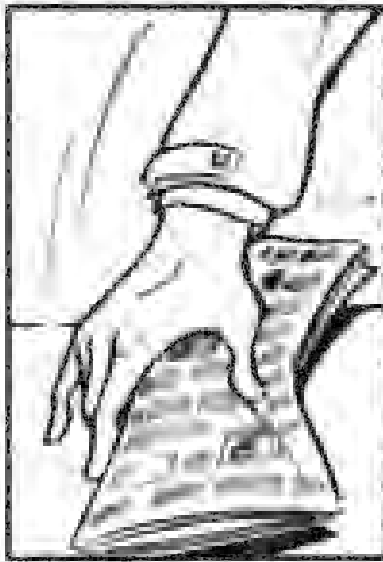


UAAH

I DIDN'T SEE  
MATSUSHIMA  
ANYWHERE ON  
THE TRAIN

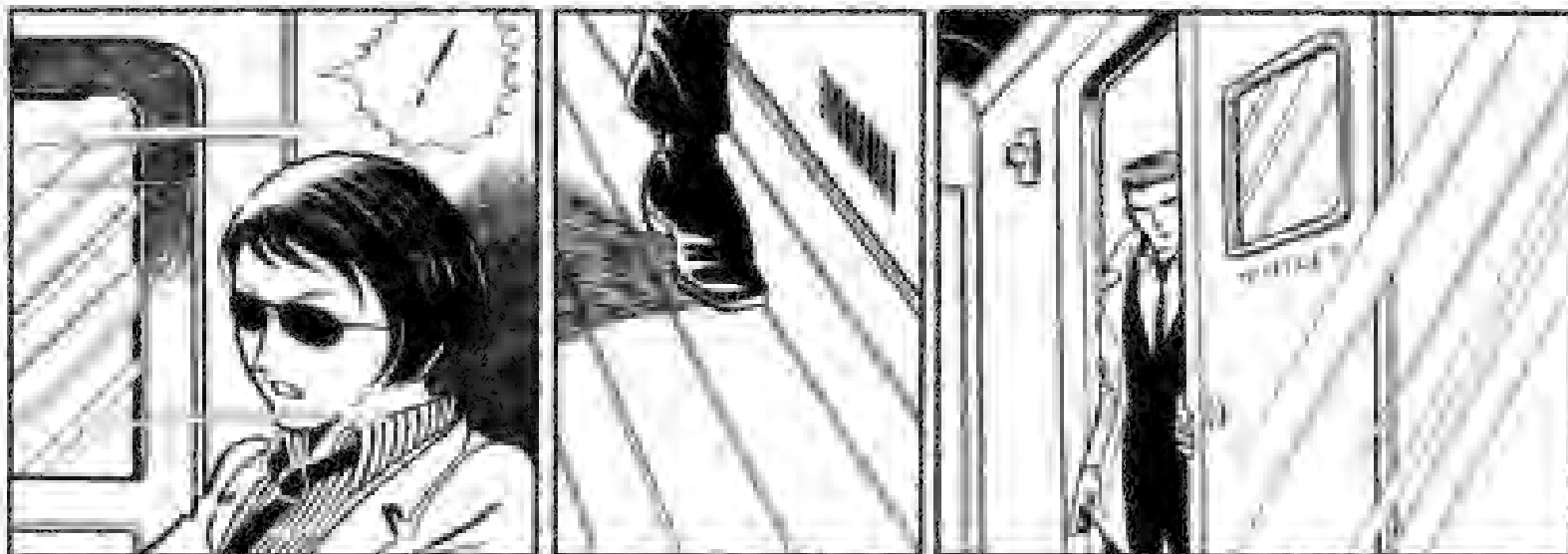
EVENTUAL-  
LY...

EVEN IF SHE'S  
NOT RIDING ON  
THIS TRAIN, I KNOW  
SHE'LL COME.



37X: Ralls



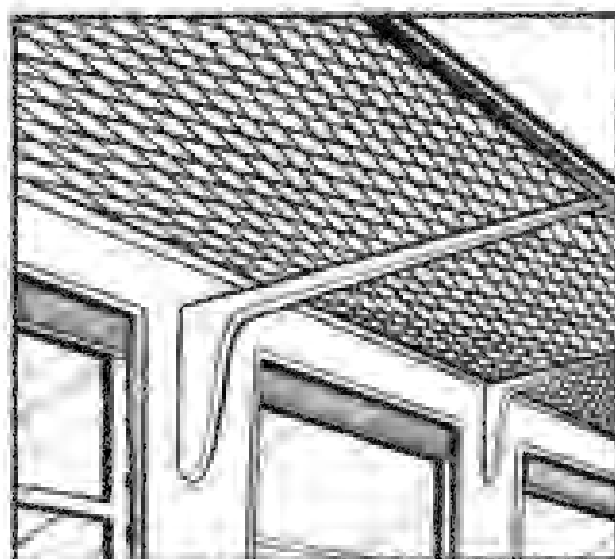


SFC: Slip

SFC: Clench



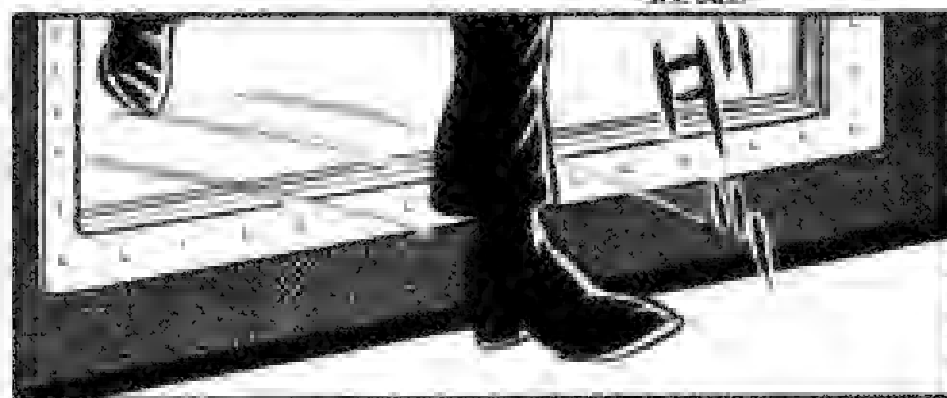








SFX: Dash



SFX: Dash

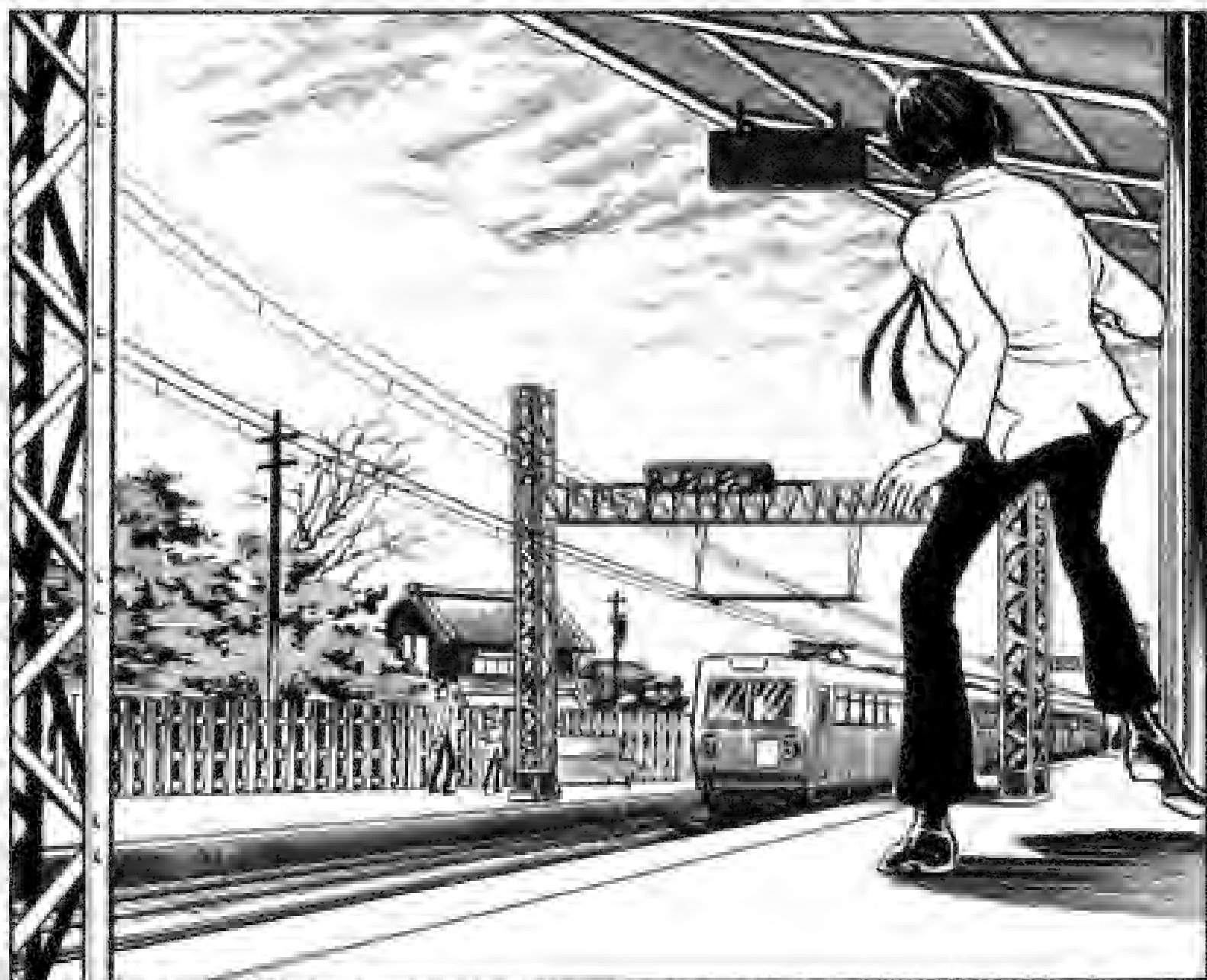
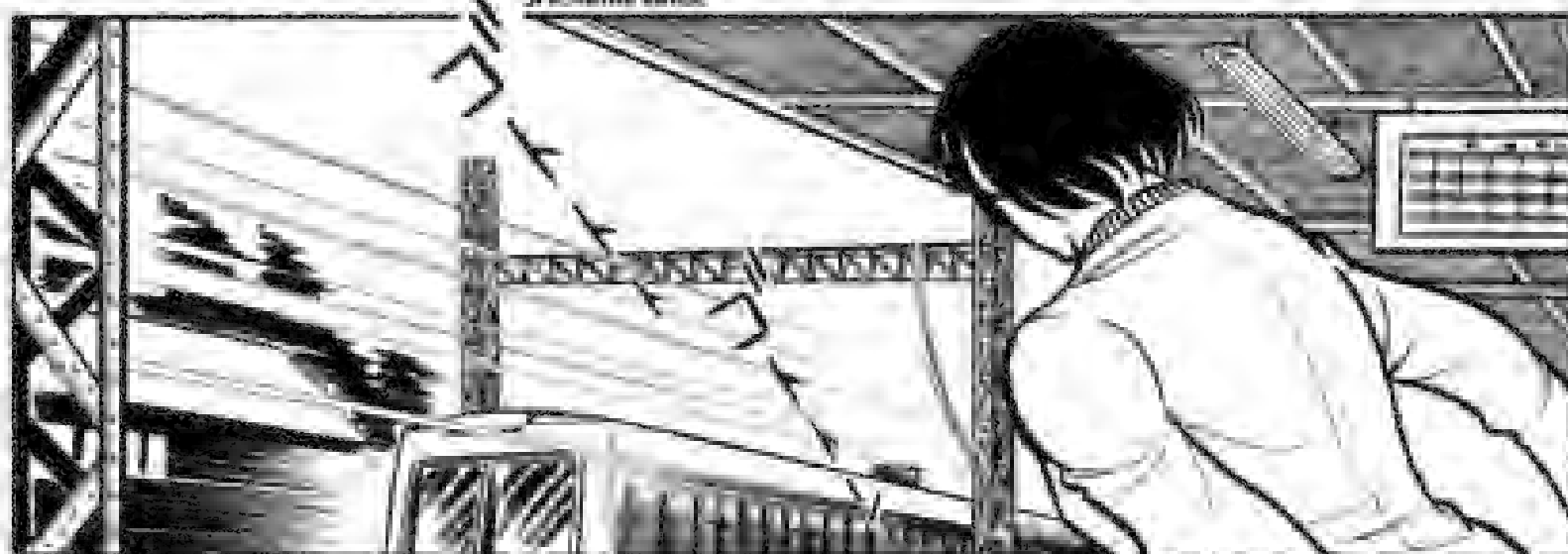


SFX: Greenhorn

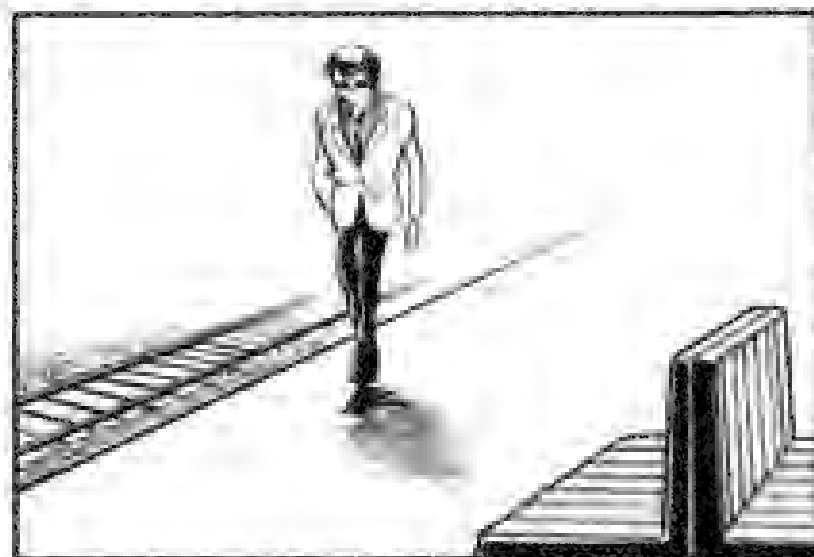
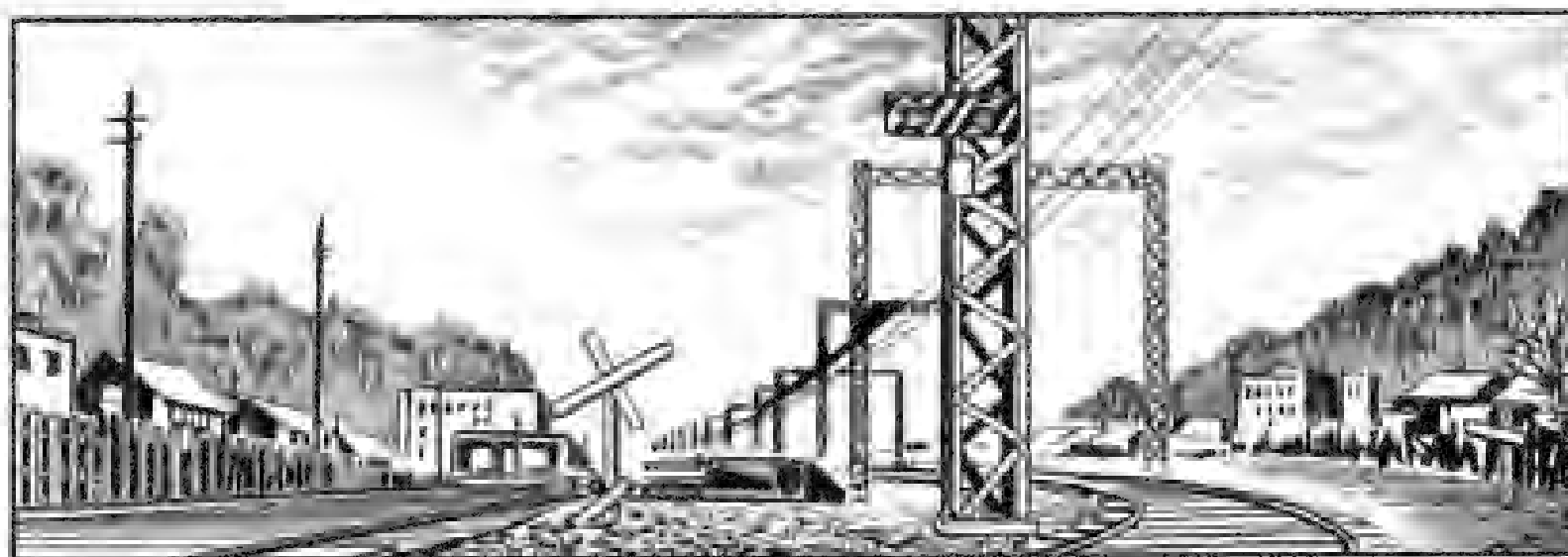


SFX: Whistle Rattle

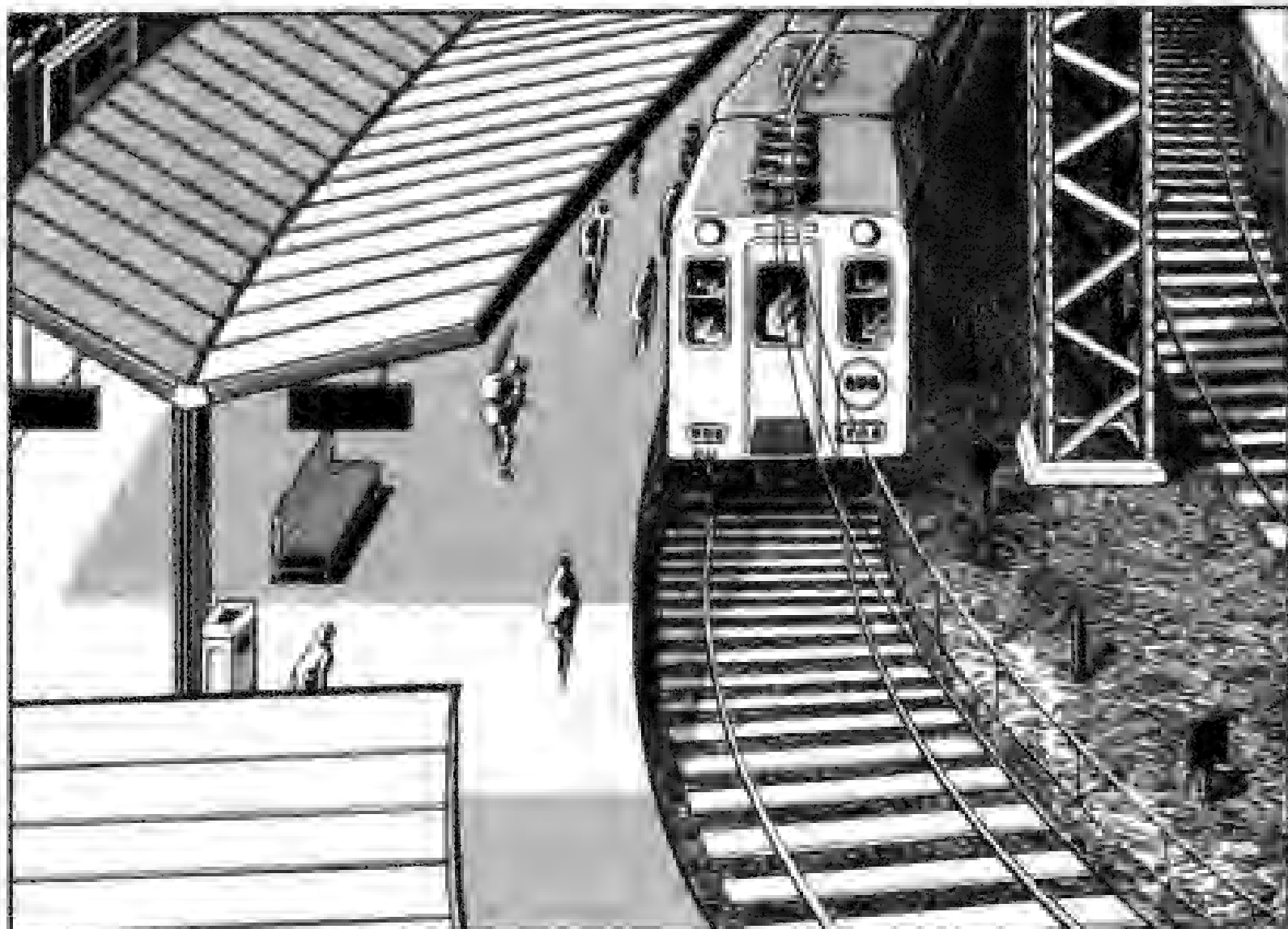




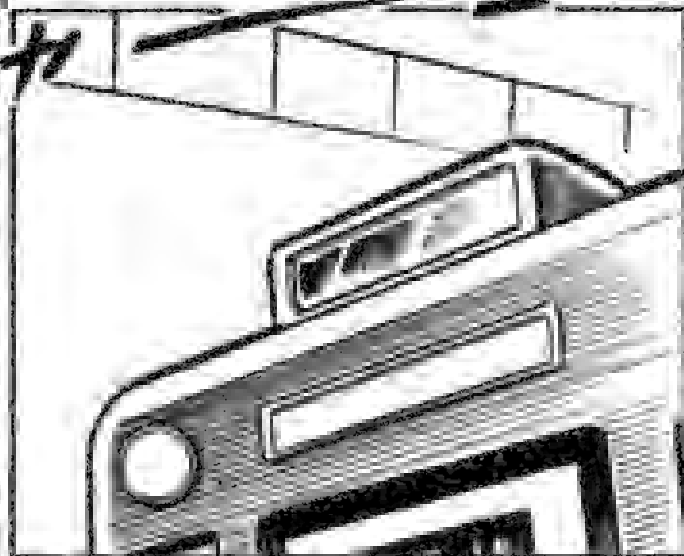
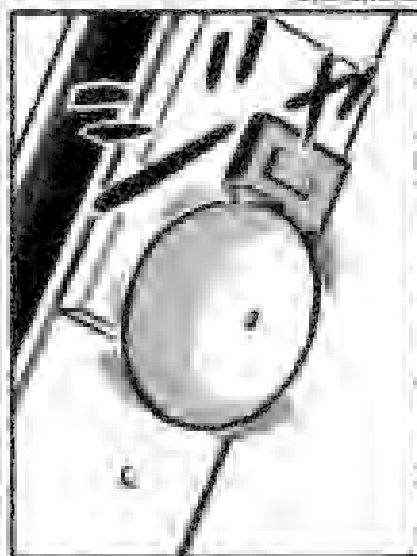








SFX: WHIRLING



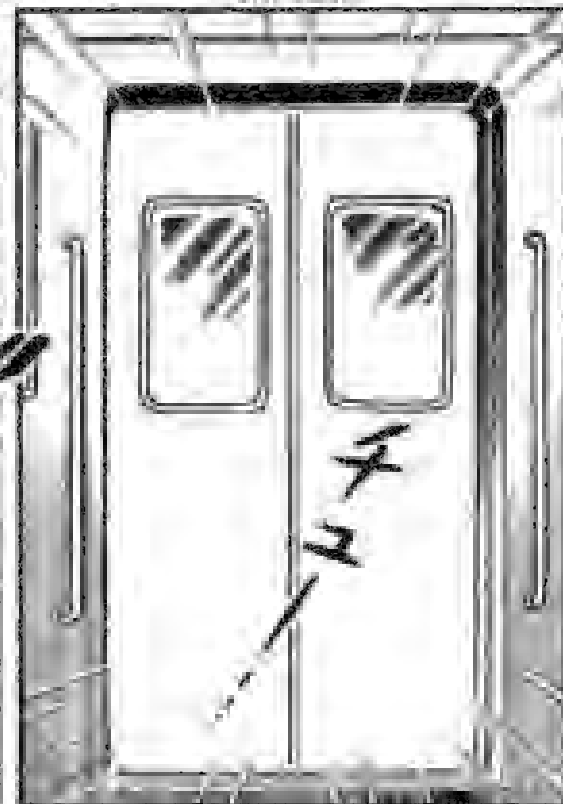




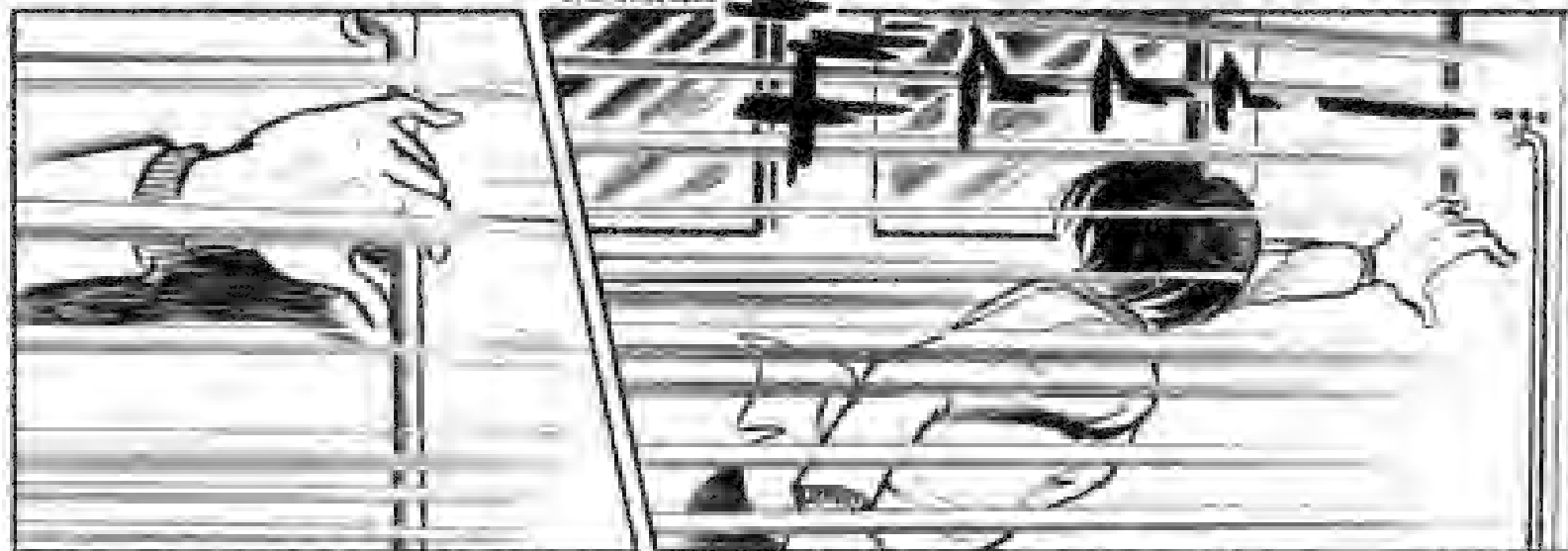
SFX: Rattle Rattle



SFX: Chock



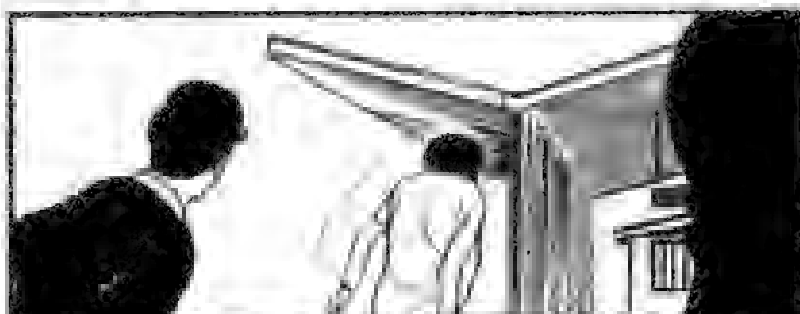
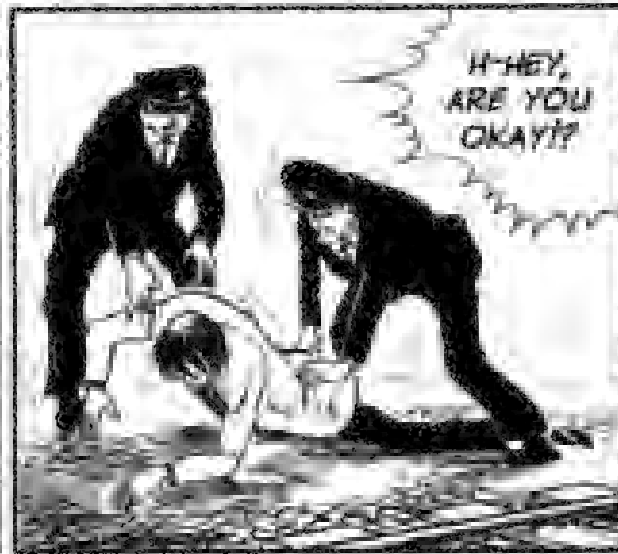
SFX: Whoooo





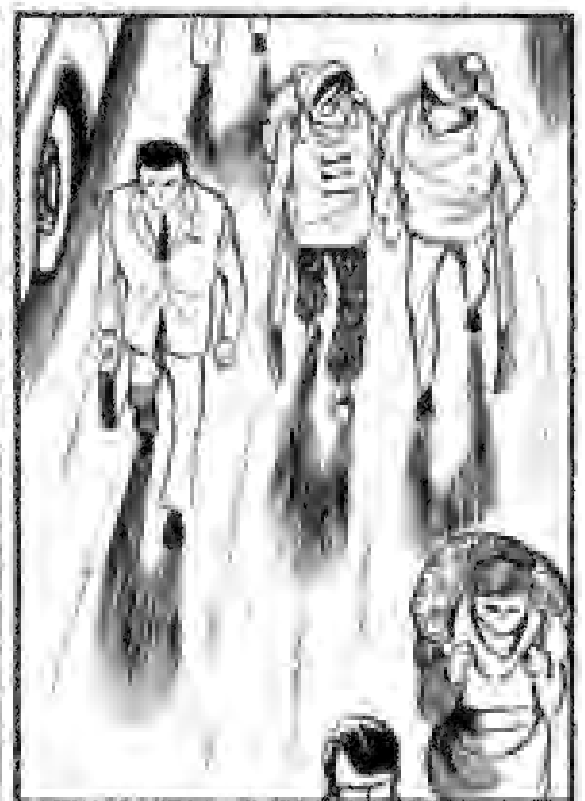
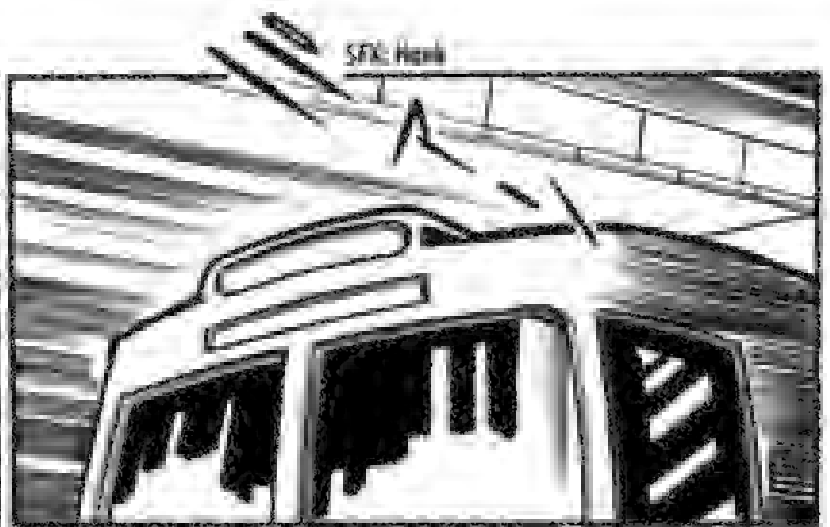




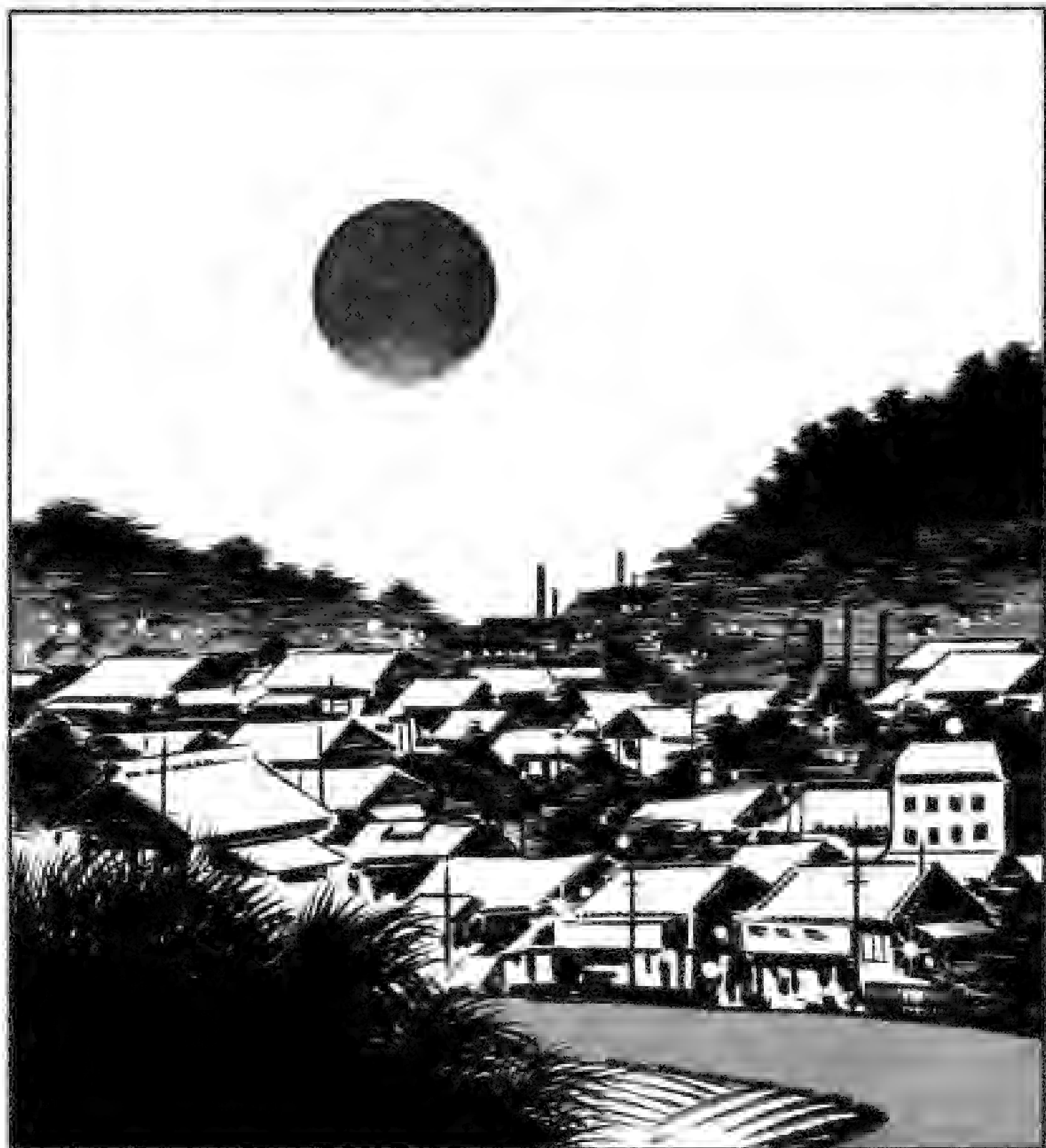












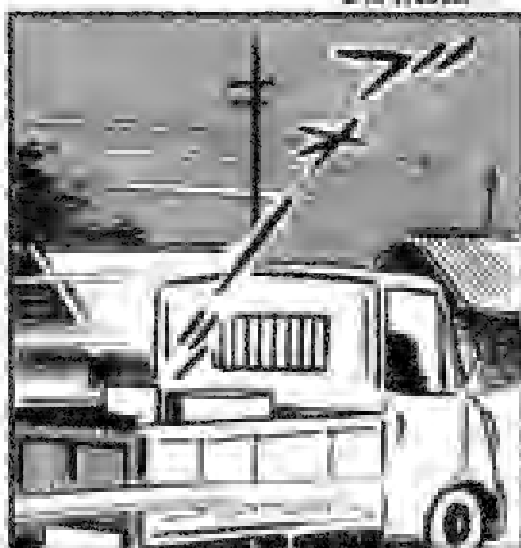


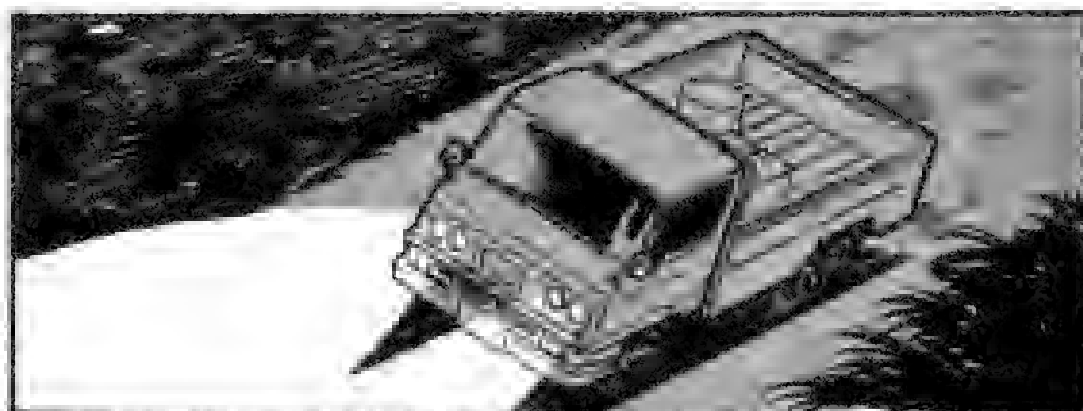
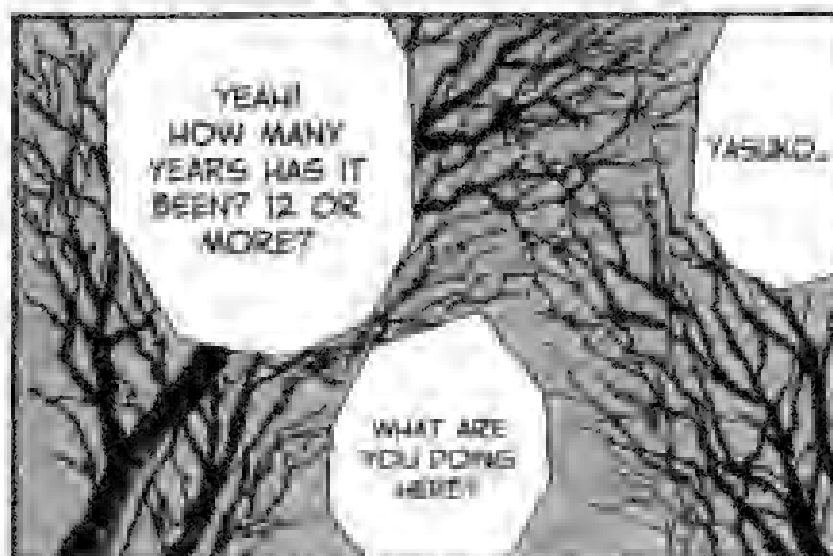


SFX: Yururin



SFX











SFX: Tap Tap

SFX: Bam Bam



SFX: Tap Tap Tap

SFX: Tap



SFX: Tap



SFX: Bump Bang

ST-  
STOP,  
PLEASE!

YASUKO!  
YOU DON'T  
WANT ME  
TO BREAK  
THIS DOOR  
DOWN, DO  
YOU?

WHAT?  
WHAT  
DID YOU  
SAY?

Y-YOU WERE  
DRINKING  
ALREADY?

WHAT  
GIVES,  
HUH?

EVER SINCE  
YOU STARTED  
COMING HERE,  
EVEN MY BEST  
CUSTOMERS  
HAVE STARTED  
LOOKING AT ME  
STRANGELY...

D-DID  
ANYONE  
SEE YOU  
COME  
HERE?

I-I'LL  
OPEN IT  
UP!

SFX: Clat

SFX: Grub

S-  
SOME-  
ONE'S  
HERE!

ST-STOP...  
P-PLEASE...

AHH!  
ST-STOP  
IT!

WH...  
WHO?



C'MON, LET'S GO.



SO WHAT?



JUST A CHILDHOOD FRIEND.

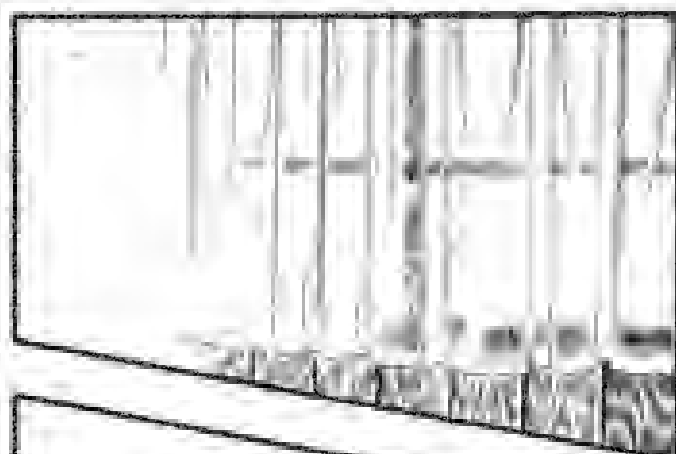


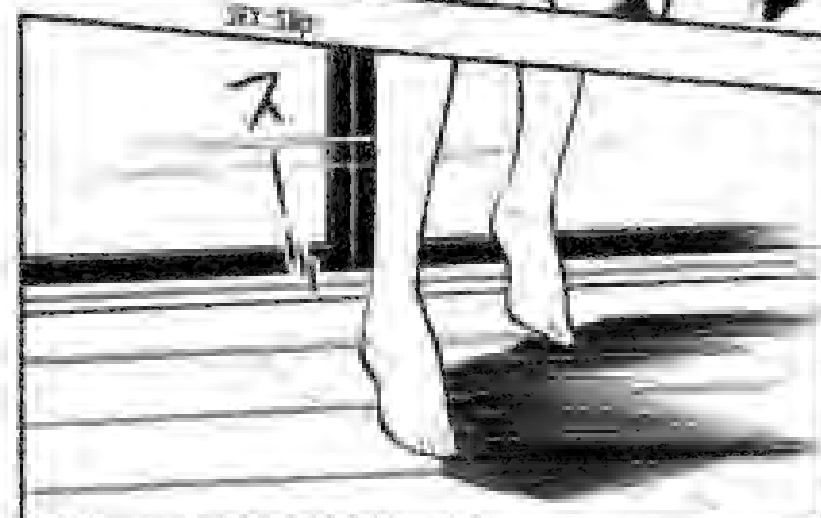
PLEASE, I'M BEGGING YOU.















HELLO! THIS  
IS THE SECURITY  
DIVISION AT A  
PENITENTIARY.



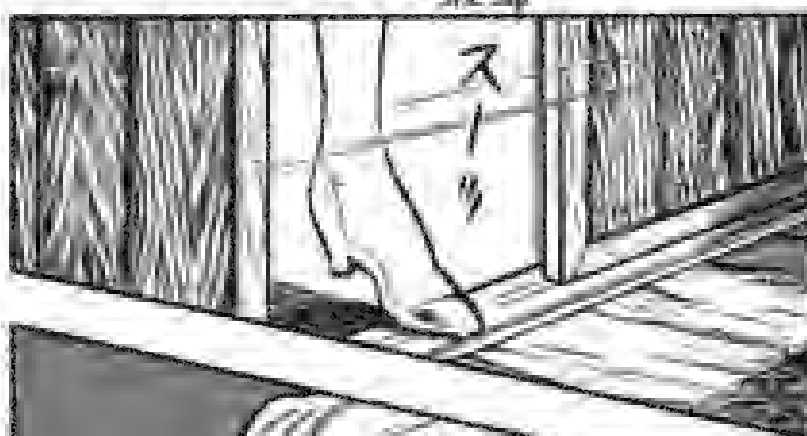
SPR. HARRY STREET







SFC Map











STRENGTH









YOU EXPECT ME TO HELP YOU FOR THIS CHUMP CHANGE?

SHOW ME ALL OF IT. I HEARD FROM YASUNO THAT YOU USED TO RUN A PRETTY EXTENSIVE CLOTHING STORE

DON'T HIDE ANYTHING FROM ME, NOW...

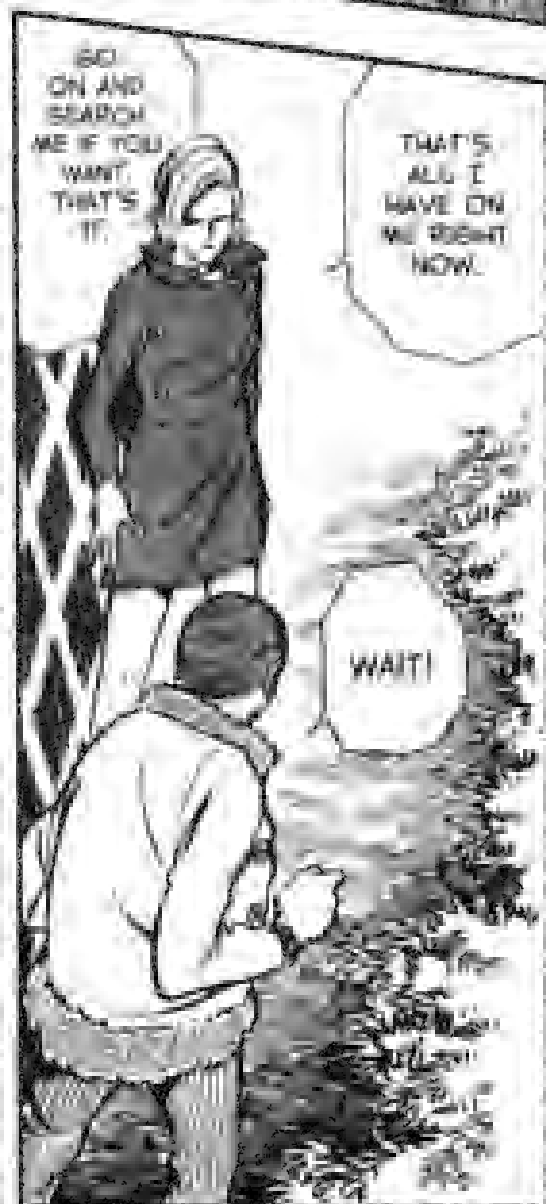


...



WHERE'S THE REST, THEN?

YOU SAID THAT'S ALL YOU HAVE ON YOU...



GO ON AND SEARCH ME IF YOU WANT, THAT'S IT.

THAT'S ALL I HAVE ON ME RIGHT NOW.



AT TAMARAGI STATION.

OR ELSE I'LL GO FIND THOSE DETECTIVES AND SPILL THE BEANS!

TELL ME!



THREE TIMES THAT AMOUNT.

HOW MUCH DID YOU STORE THERE?



PEOPLE ON THE RUN OFTEN DO THAT.

TAMARAGI? DO YOU LEAVE IT IN SOME LUGGAGE THERE?





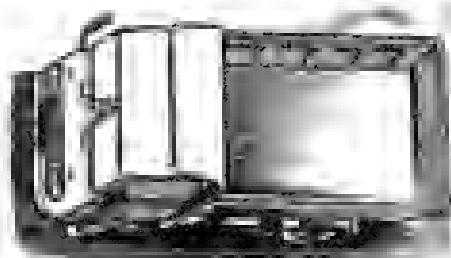
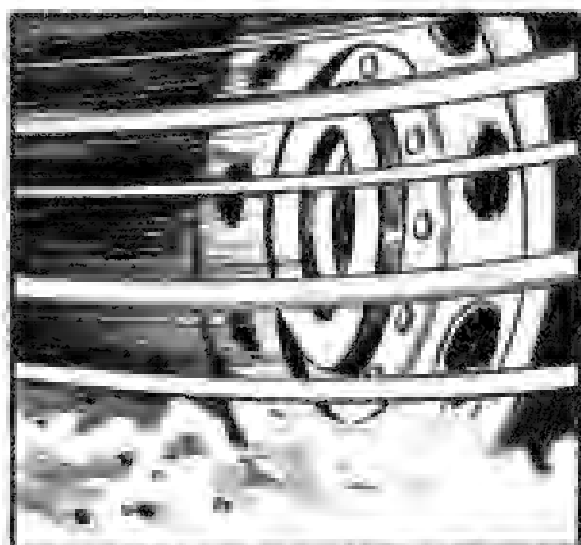


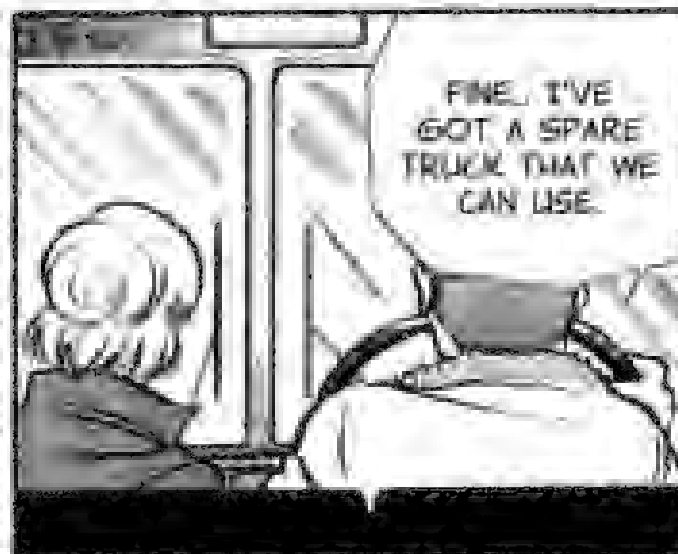






SFX. Vroom





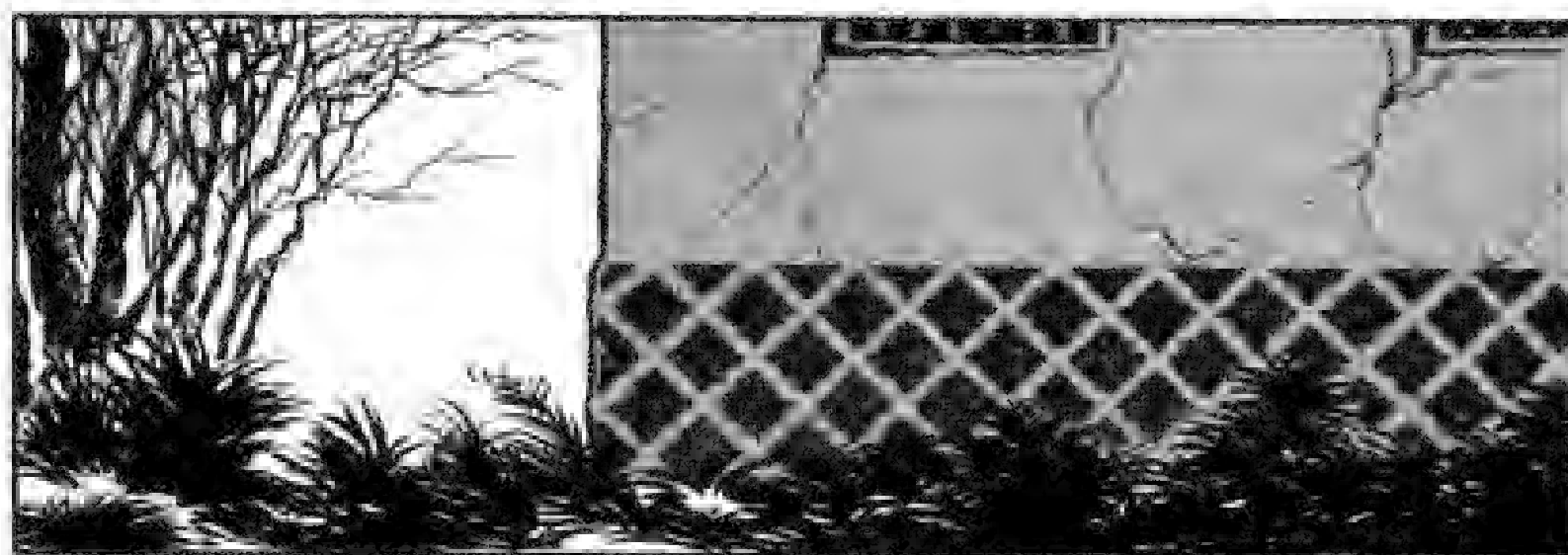
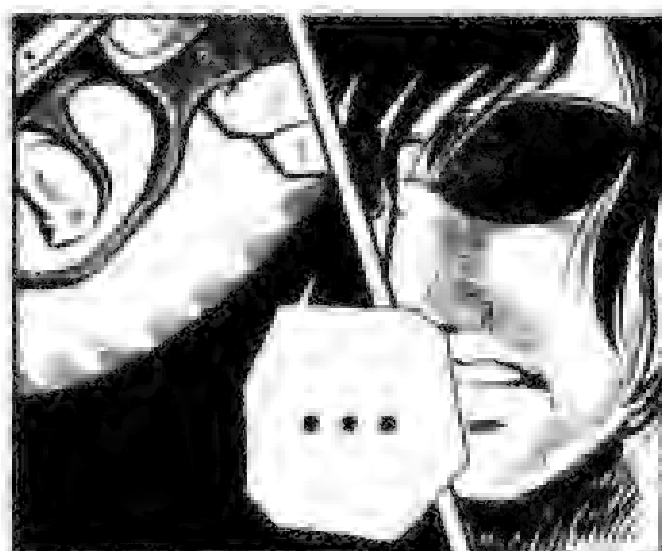






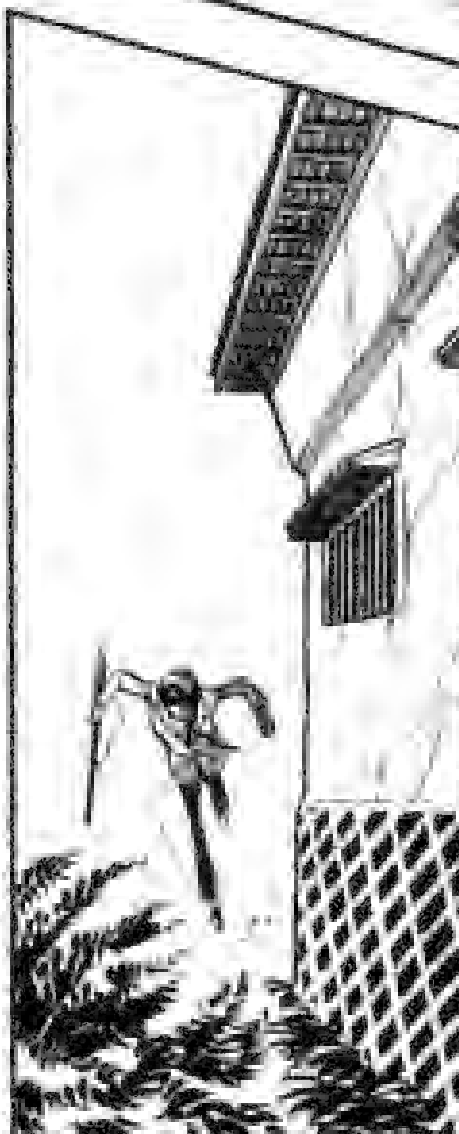
352: Choko















STC WAHAAH







SFX: Push...

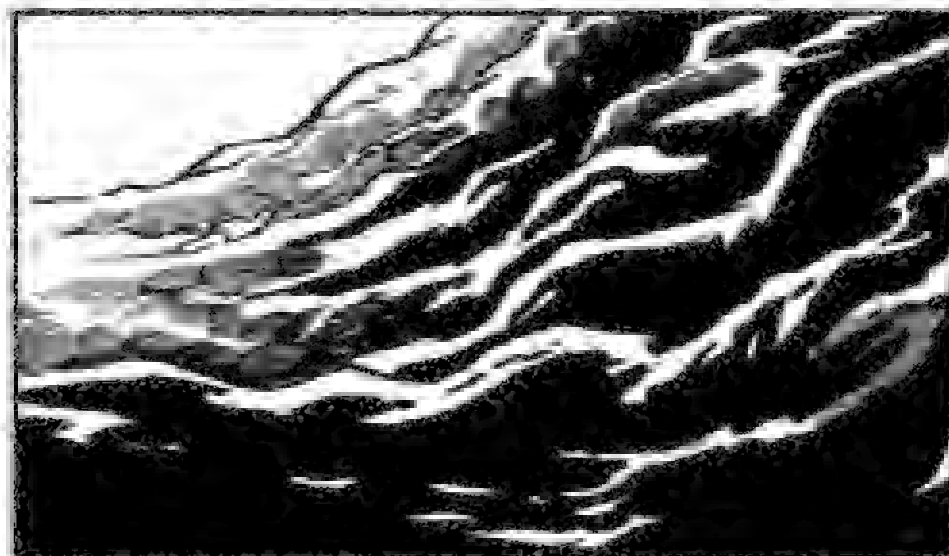


JUST  
GO...

HURRY...  
HURRY!

わあ  
あ  
ん

SFX: Waaah



SFX: Finish



SFX: Splash





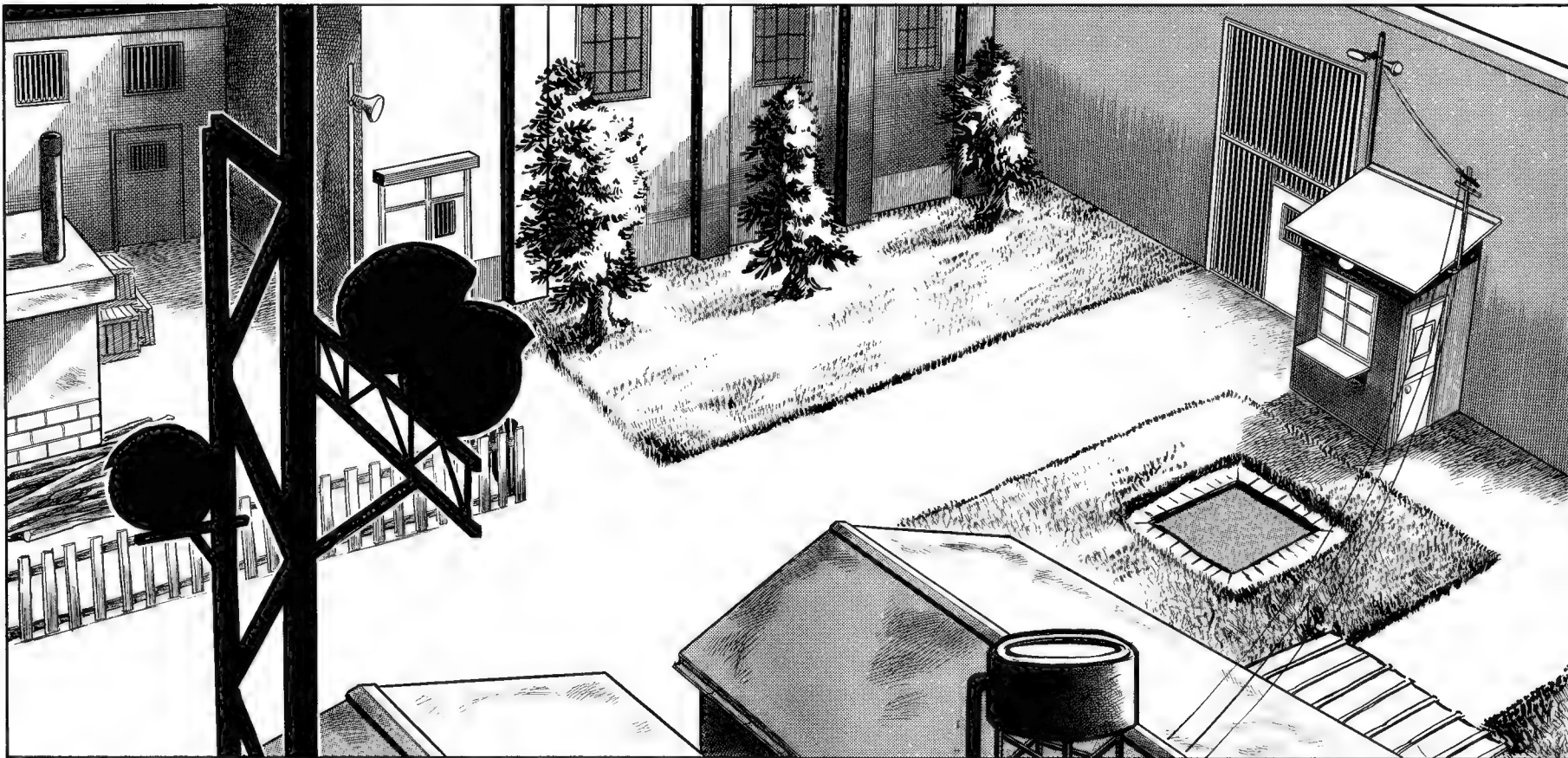
SFX: KIRK KIRK KIRK KIRK KIRK





# Chapter 15 The Beast's Cage





SFX: Clang Clang



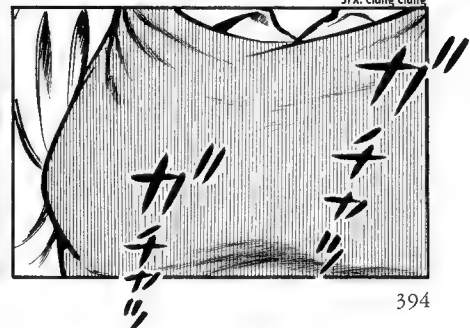
SFX: Clang Clang

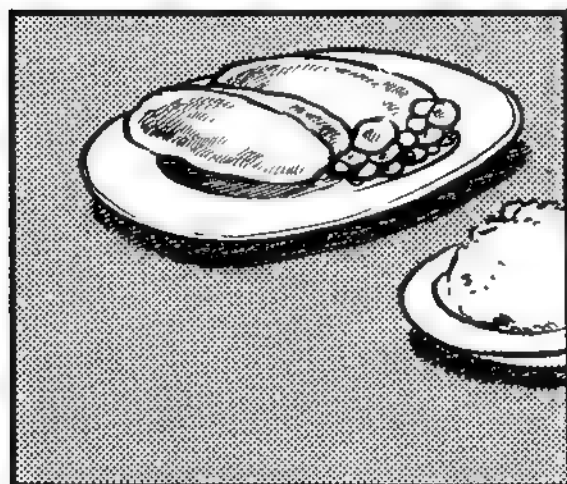


SFX: Clang Clang



SFX: Clang Clang









ALL  
WEEK.



HOW LONG  
ARE YOU ON  
FOOD DUTY  
FOR?



THAT'S SPECIAL  
TEMPURA RIGHT  
THERE. HEH  
HEH HEH...



GUESS THAT  
MEANS WE'LL  
GET TO EAT A  
LITTLE BETTER  
THAN USUAL  
FOR A WHILE...

HEH HEH  
HEH...

HMM...



OKAY...

YIKES...  
TALK TO  
YOU LATER.



HEY!  
MASA,  
OHNE!



OH LOOK, ANOTHER  
YOUNG GUARD WHO'S  
OVERCOMPENSATING.  
WHAT A SURPRISE...  
HMPH!

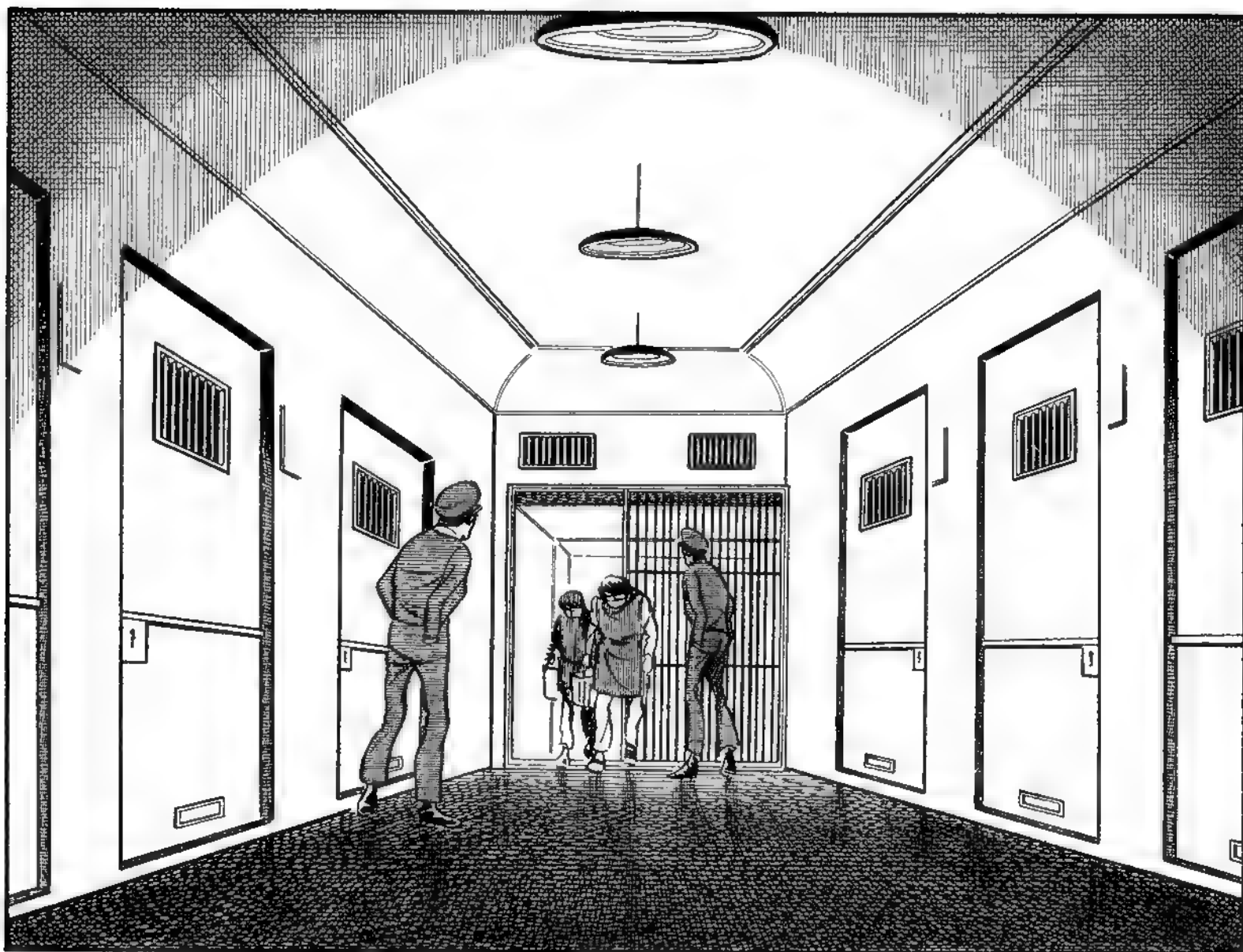


SHEESH  
...



IF YOU WANT TO  
TALK SO BADLY,  
YOU'RE FREE TO  
ABANDON YOUR  
MEAL AND GO  
OUTSIDE.

JUST  
SHUT  
UP AND  
EAT.

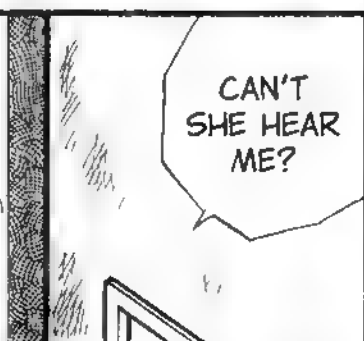
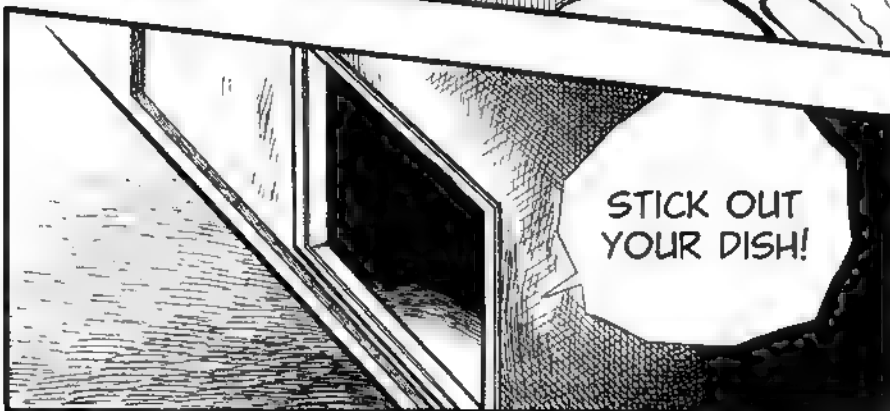


SFX: Fsssh



SFX: Clink





SFX: Creaaak...





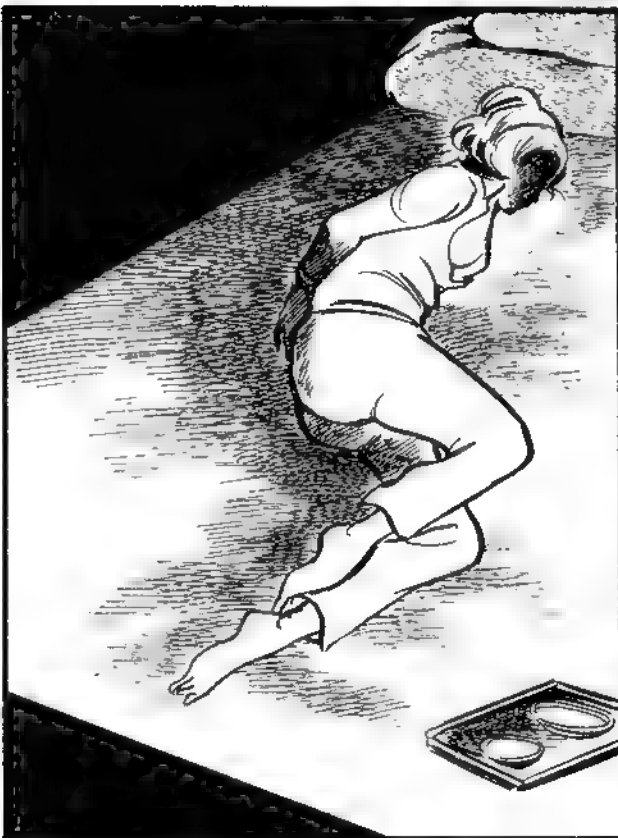






Sign: Cell #12

SFX: Klak Klak





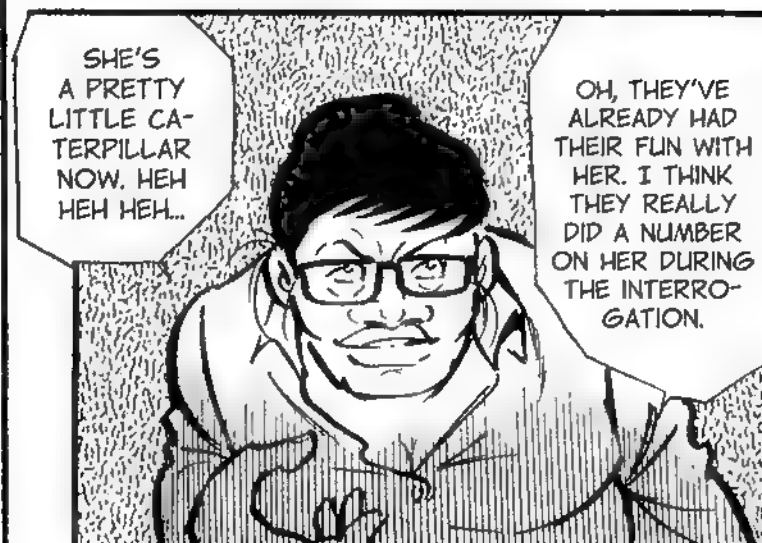


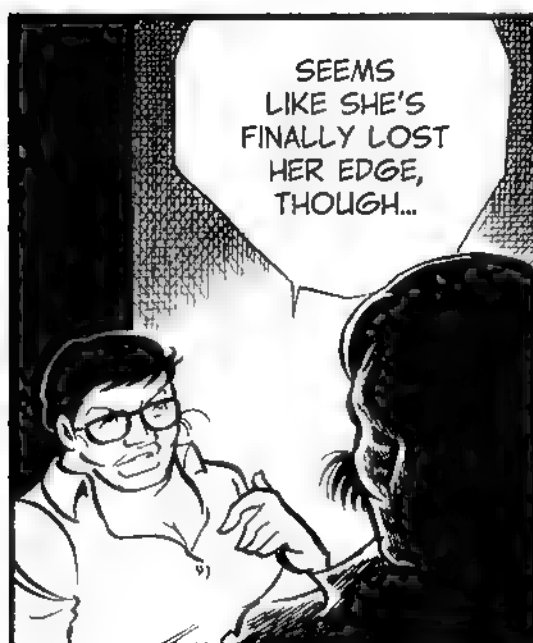
SFX: Klak Klak



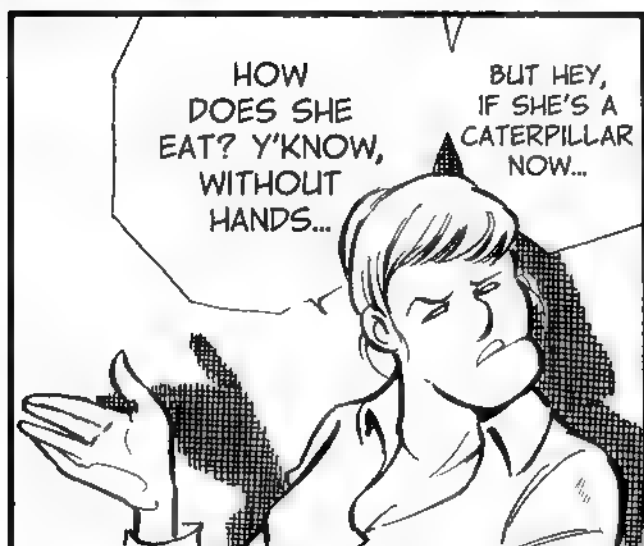
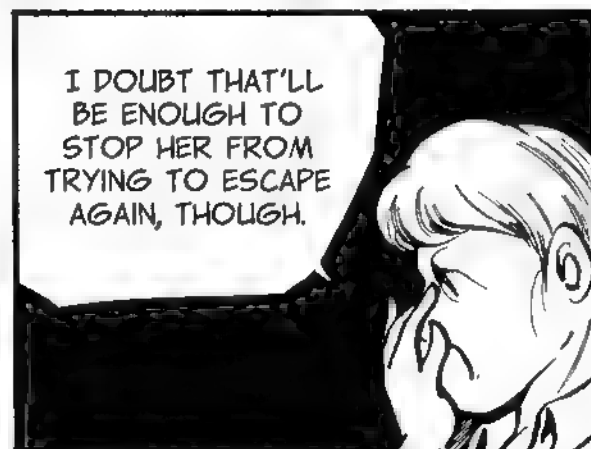


The caterpillar punishment - When someone gets both arms tied behind their back with leather straps.

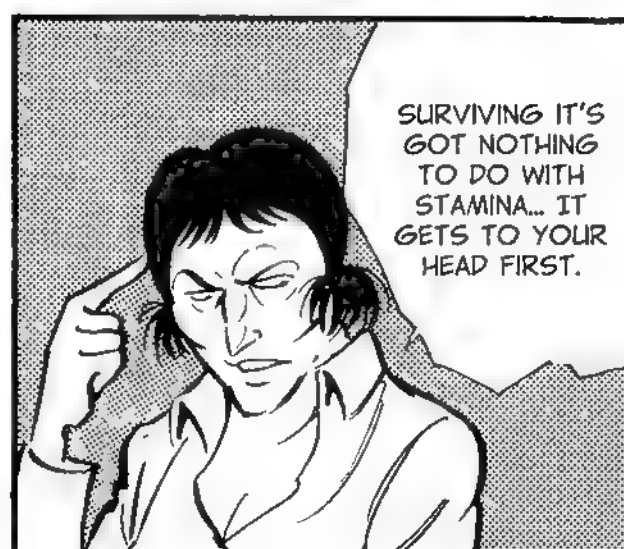


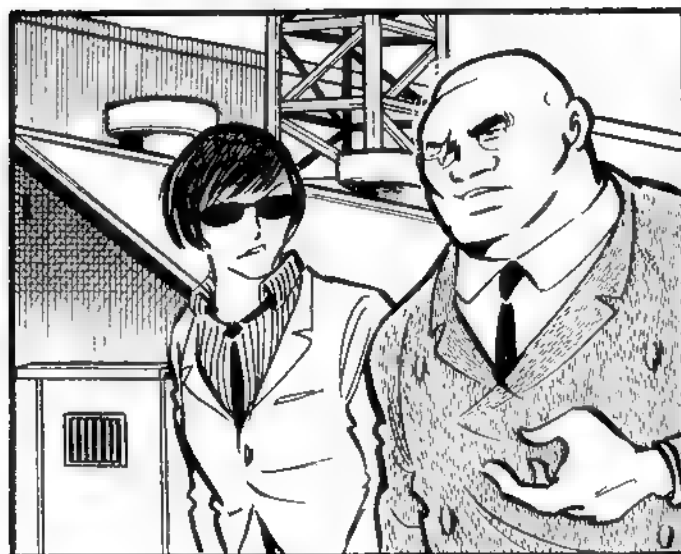
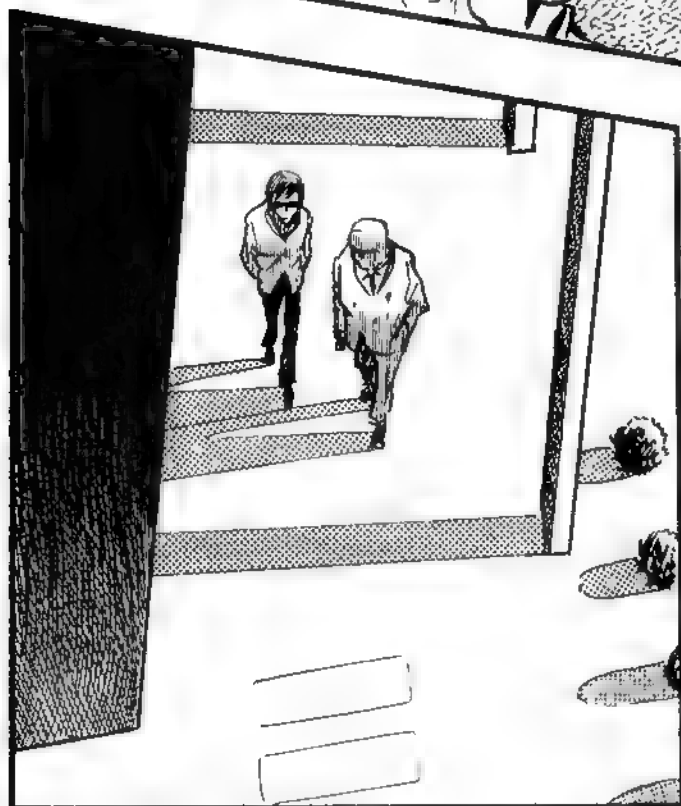


SFX: Scratch Scratch





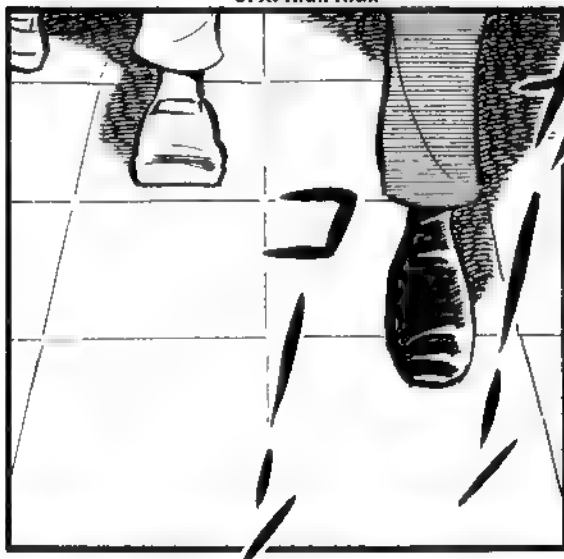






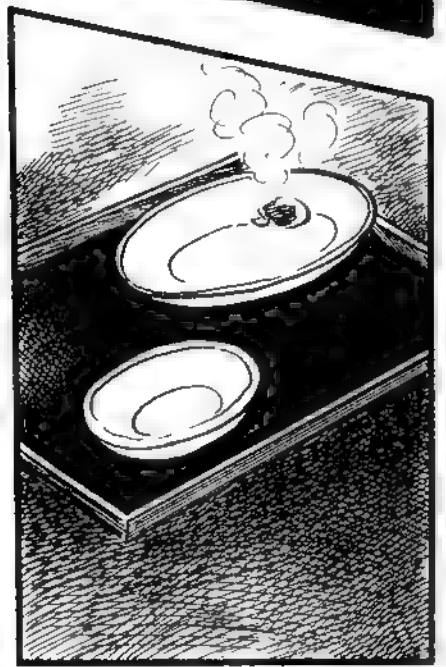
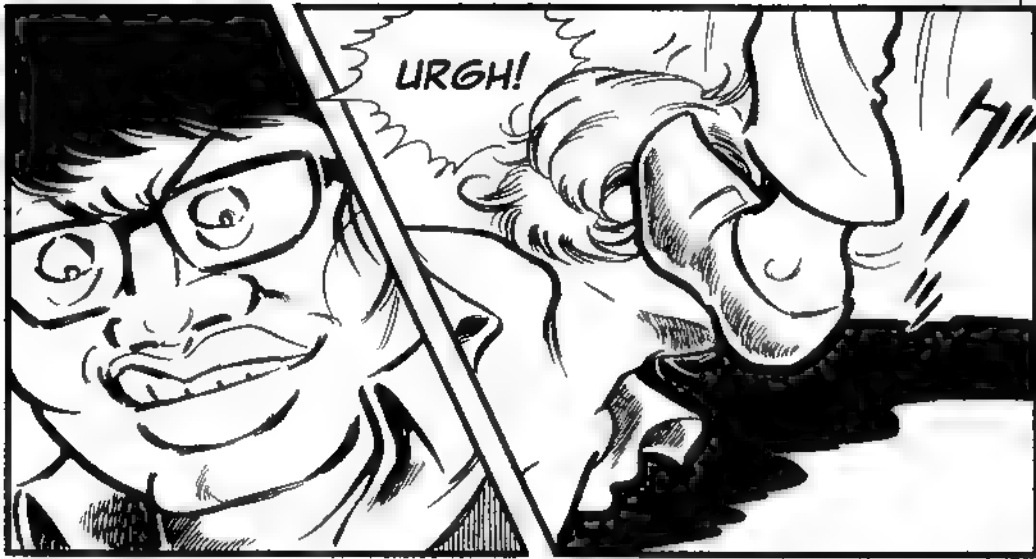
SFX: Klak Klak

SFX: Clang Clang





SFX: Stomp









SFX: Clink!



SFX: Clang Clang

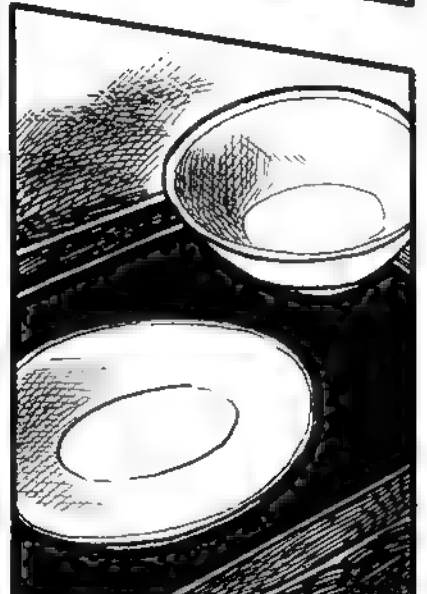
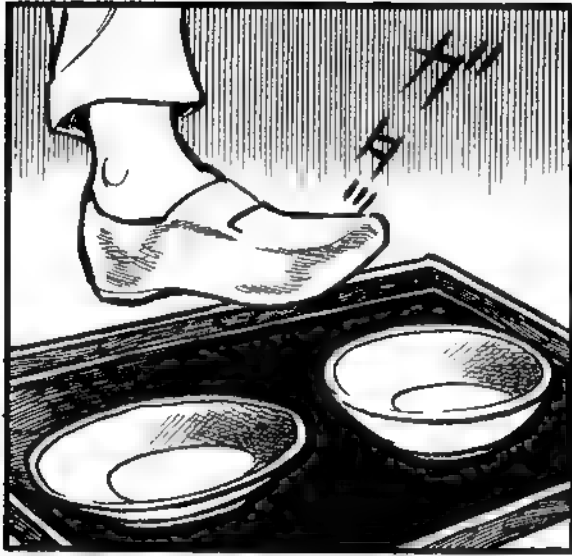


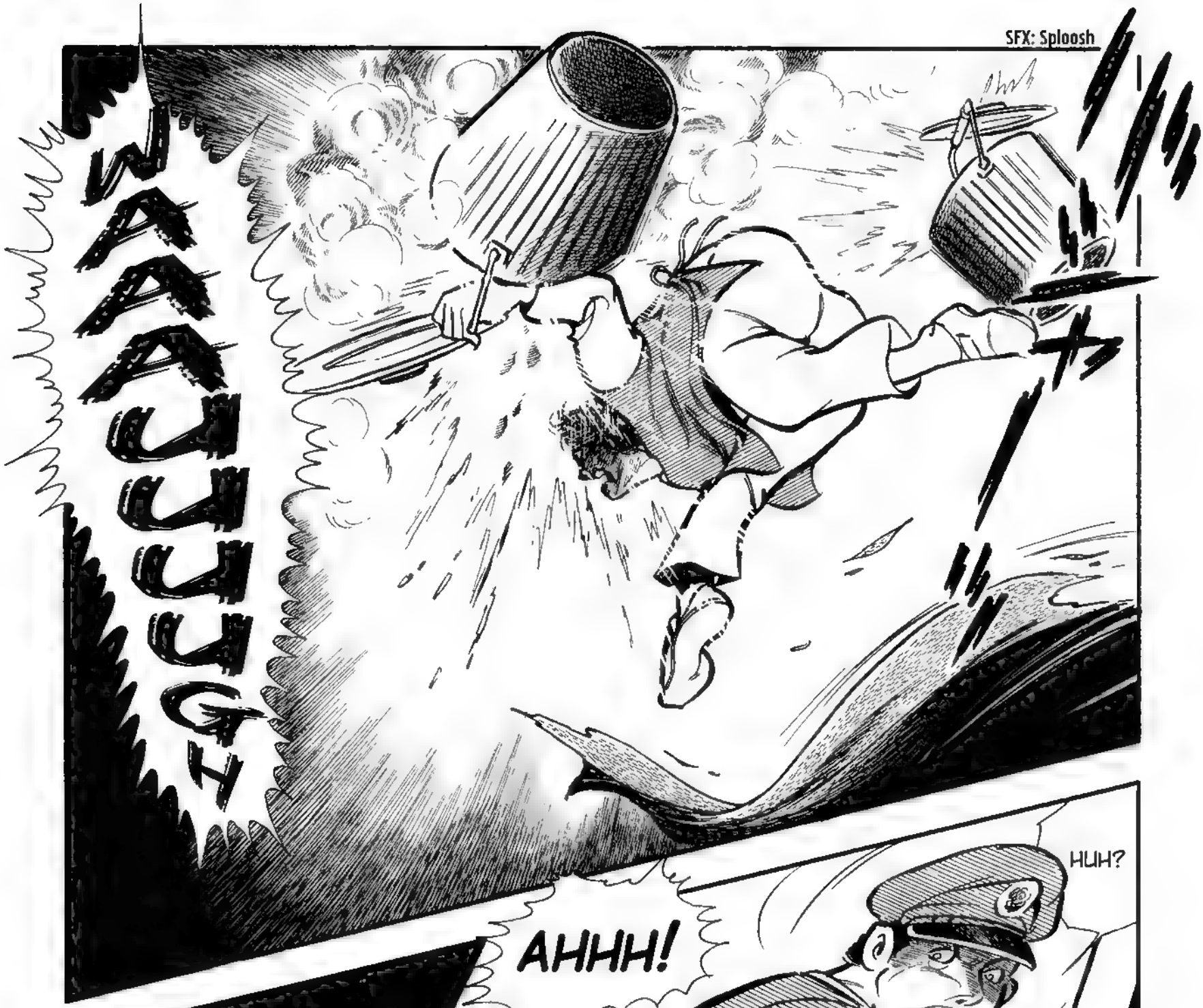
Sign: Cell #12



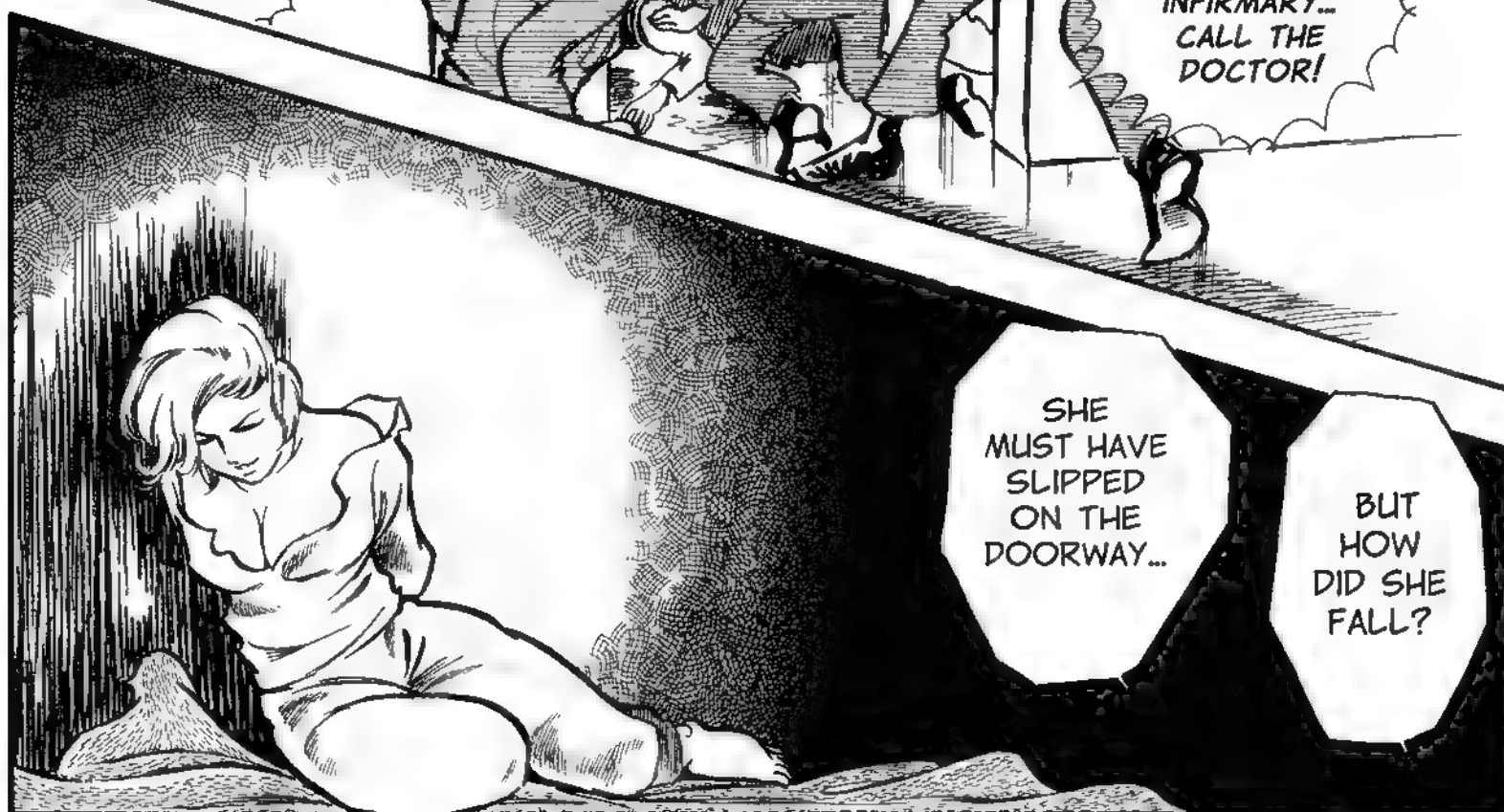
SFX: Clang







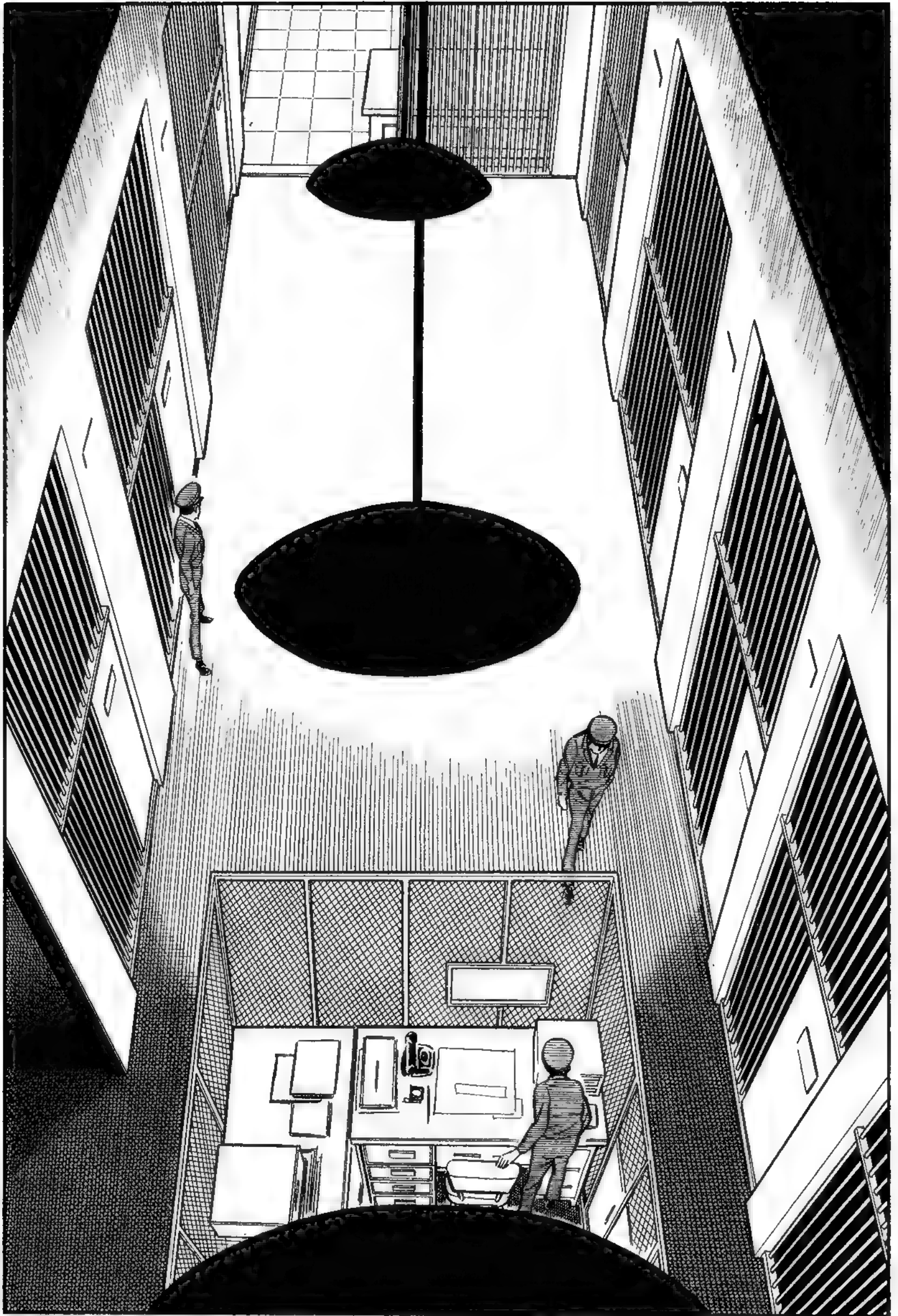




# Chapter 16

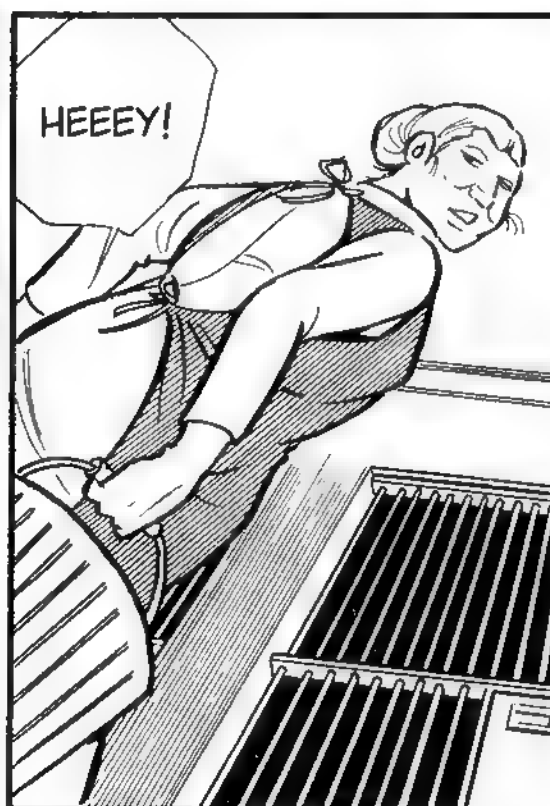
## Wall

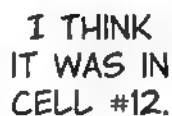




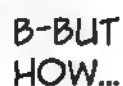
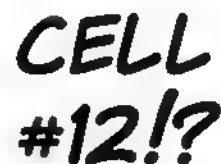








44



Y-YOU THINK  
NAMI MADE ITO  
SPILL THE SOUP  
ON HERSELF?

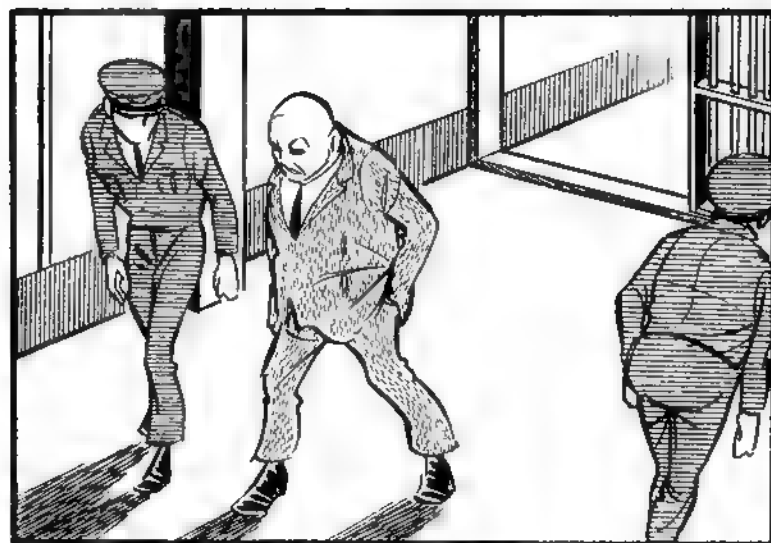


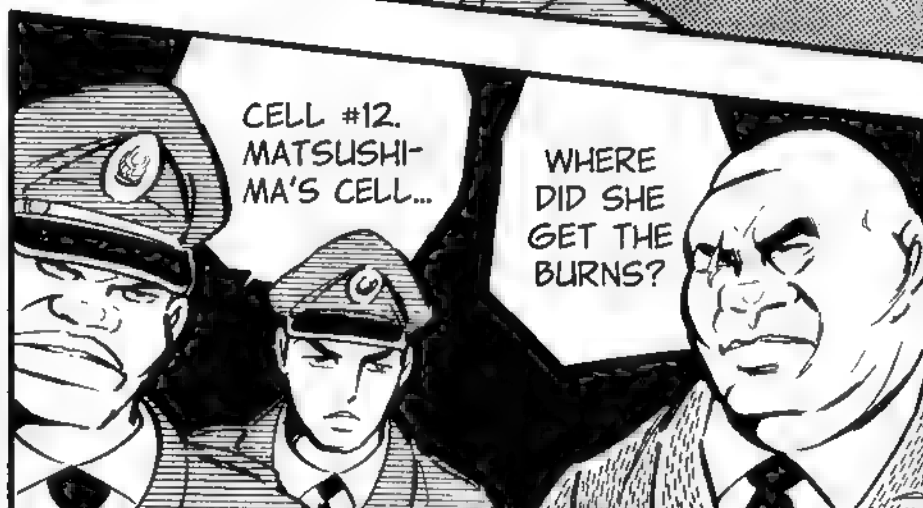
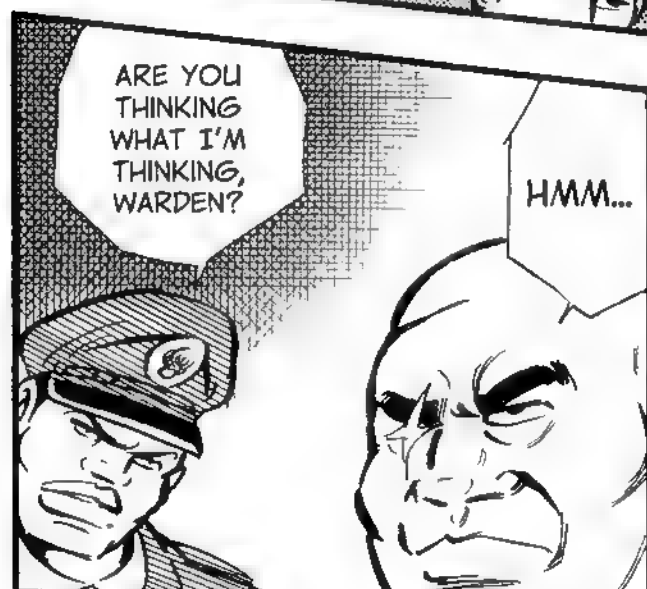
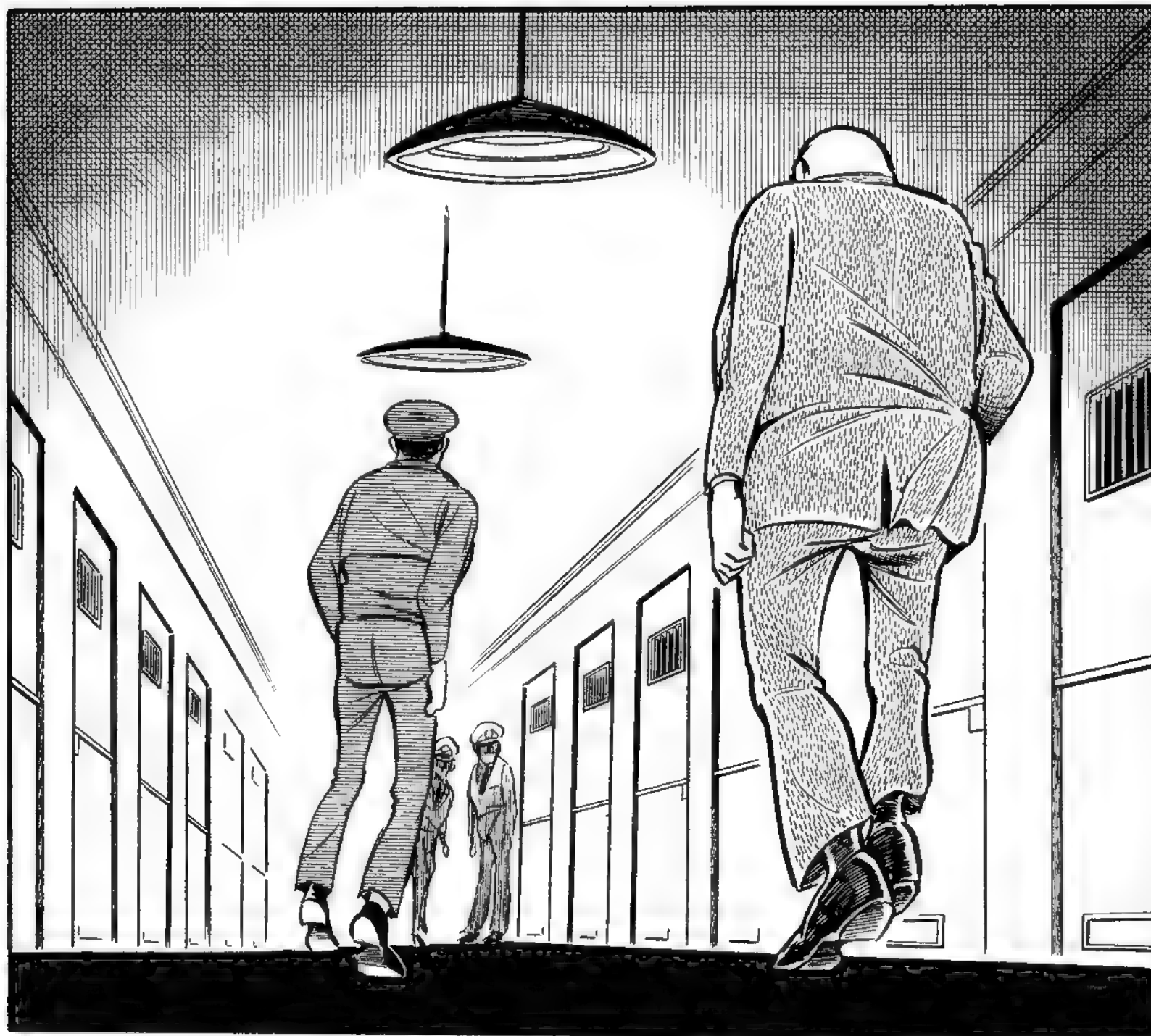
C-CELL  
#12.  
THAT'S...













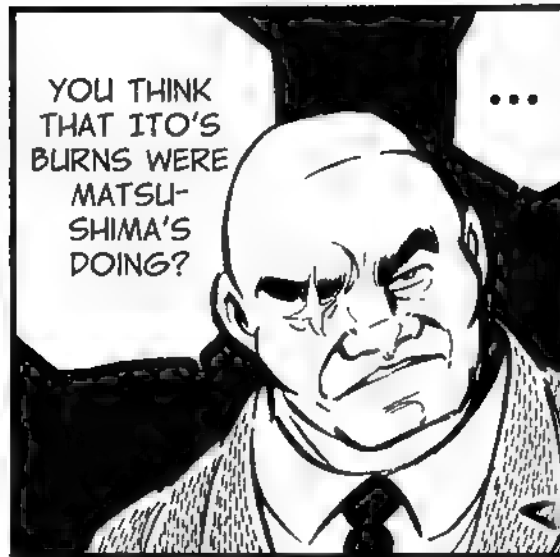


SHE  
CAN'T SPEAK.  
HER MOUTH  
WAS BADLY  
BURNED...



DID  
ITO SAY  
ANYTHING  
ABOUT  
IT?

YES. THEY  
WERE ON BAD  
TERMS FROM  
THE START...



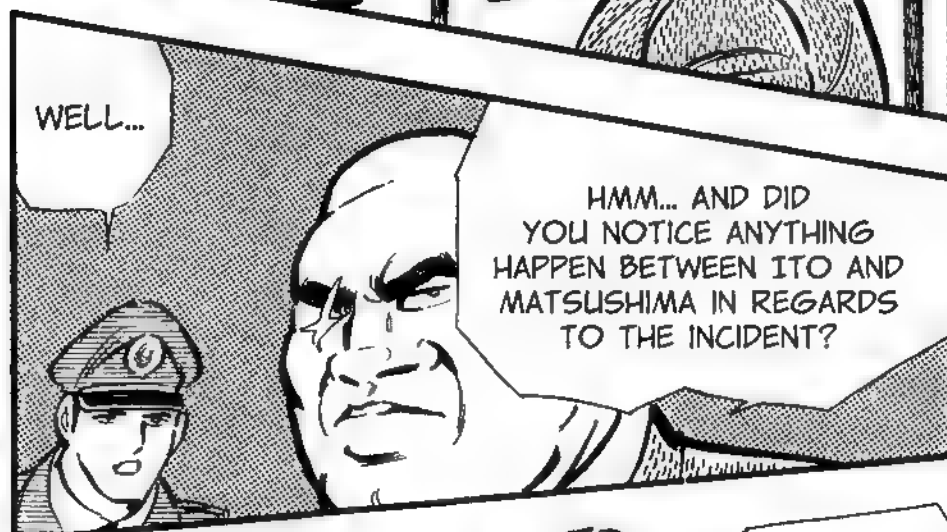
YOU THINK  
THAT ITO'S  
BURNS WERE  
MATSU-  
SHIMA'S  
DOING?

...



LAST  
MONTH.

YOU...?  
WHEN DID  
YOU START  
WORKING  
HERE?



WELL...

HMM... AND DID  
YOU NOTICE ANYTHING  
HAPPEN BETWEEN ITO AND  
MATSUSHIMA IN REGARDS  
TO THE INCIDENT?



AFTER ALL,  
MATSUSHIMA HAS  
BOTH OF HER ARMS  
BOUND BEHIND HER  
BACK, SO THERE'S  
NOTHING SHE COULD  
HAVE DONE.

I JUST  
FINISHED  
SPEAKING WITH  
MY BOSS HERE,  
AND WE DIDN'T  
COME UP WITH  
ANYTHING.



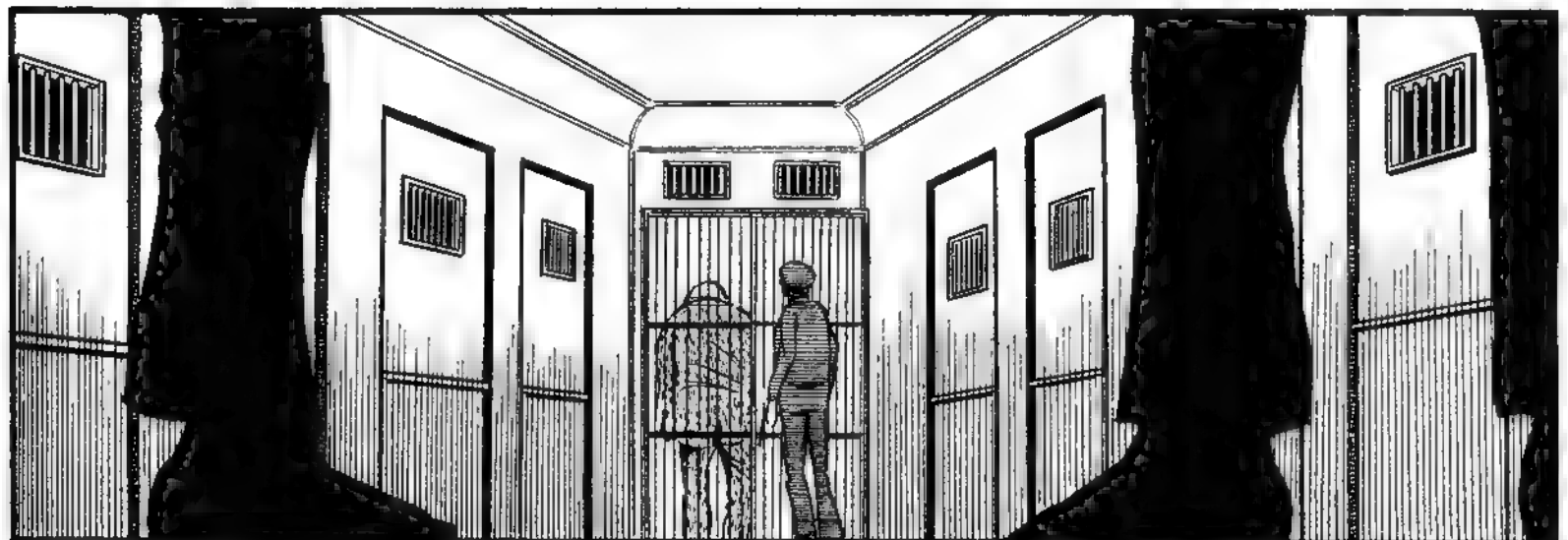
ME,  
YAMA-  
WAKI,  
SIR.

WHO  
WAS  
GUARD-  
ING HER  
AT THE  
TIME?



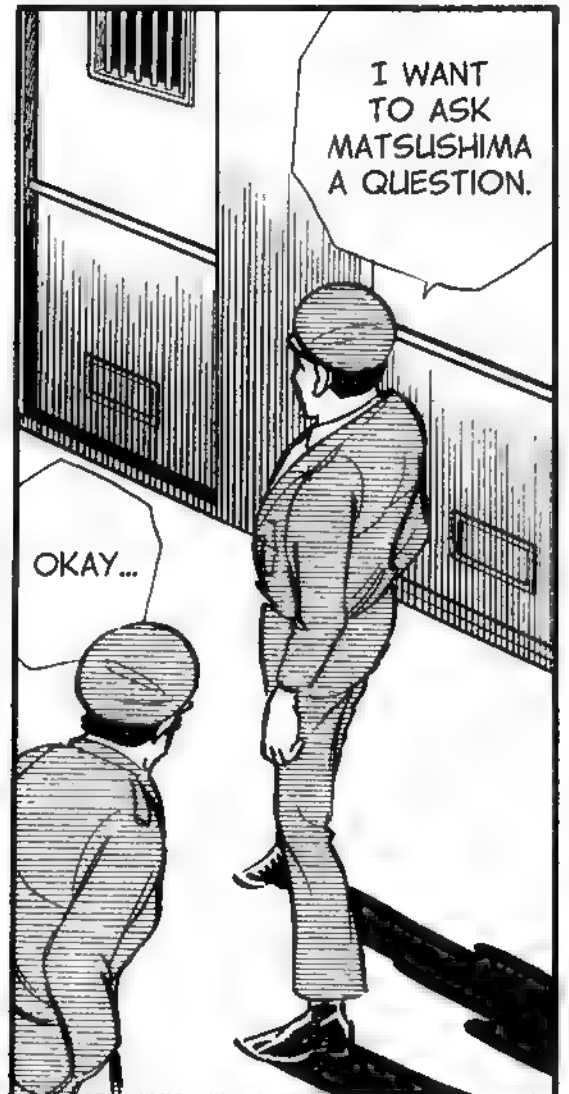
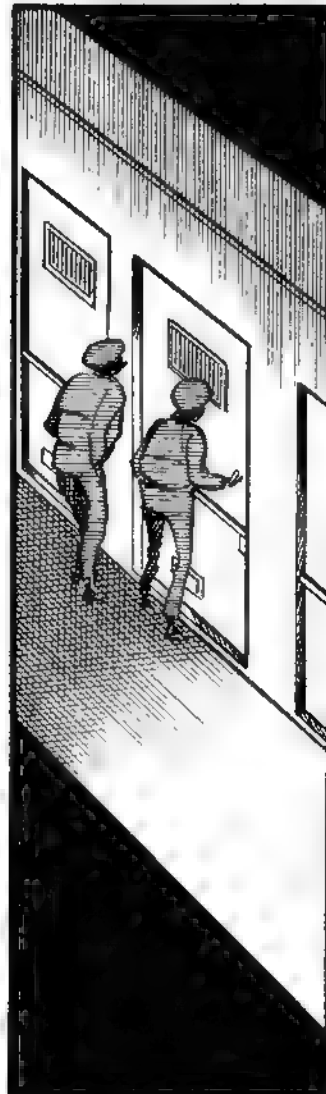
AS FAR AS I COULD  
SEE, THOUGH, MATSUHIMA  
REMAINED ON THE GROUND  
IN THE CORNER OF THE  
ROOM THE ENTIRE TIME...

HEY, HOLD ON A MINUTE.  
YOU MAY NOT BE AWARE  
OF THIS, BUT MATSUSHIMA  
IS A WOMAN WHO'S BEEN  
ABLE TO CONSTANTLY  
TURN THIS PRISON UPSIDE  
DOWN REGARDLESS OF  
WHAT SORT OF STATE  
SHE'S IN.





SFX: Creaaak







BECAUSE  
YOU SPILLED  
THE BUCKET  
OF SOUP  
ON ITO.

WANNA  
KNOW  
WHY?



OH, BUT DON'T  
EXPECT ME TO  
UNDO YOUR  
SHACKLES.  
THOSE  
WON'T BE  
COMING  
OFF FOR  
A LONG  
WHILE.

LOOK  
AT ME.



ISN'T  
THAT  
RIGHT,  
MATSU-  
SHIMA!?

THAT'S WHAT  
CAUSED HER  
TO SPILL  
IT ALL.



LOOK  
AT ME!

ARE YOU  
LISTENING  
TO ME!?



ITO  
SAID SO  
HERSELF.

I  
KNOW  
YOU  
DID IT.

SHE  
SAID THAT  
YOU KICKED  
HER WHILE  
SHE WAS  
CARRYING  
IT.



YOU MAY  
HAVE THE RIGHT  
TO REMAIN SILENT  
WITH THE POLICE,  
BUT THAT SHIT  
DOESN'T FLY  
IN HERE!

D-DON'T YOU  
FUCK WITH ME!  
YOU THINK YOU CAN  
GIVE ME THE SILENT  
TREATMENT AND GET  
AWAY WITH IT!?

SFX: Smack



WELL, MATSU?



SFX: Wham!





SFX: Stomp!



SFX: Slap



WOMEN LIKE HER WON'T BUDGE AN INCH UNTIL YOU GIVE 'EM A LITTLE CORPORAL PUNISHMENT AND DISCIPLINE.



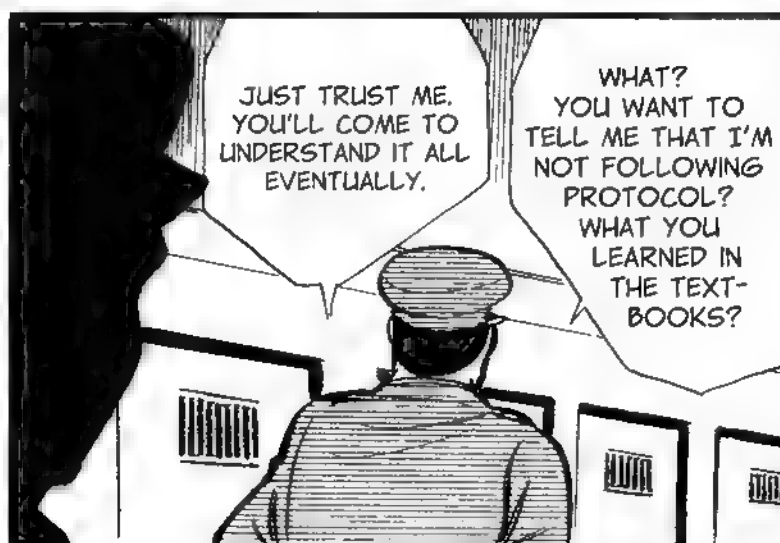
KNOCK IT OFF, YAMAWAKI. IF YOU SHOW EVEN A TINY BIT OF WEAKNESS, IT'S ALL OVER.

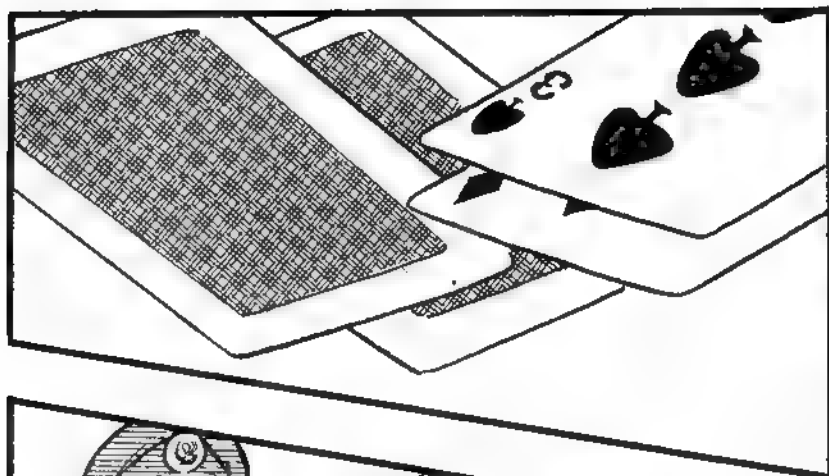




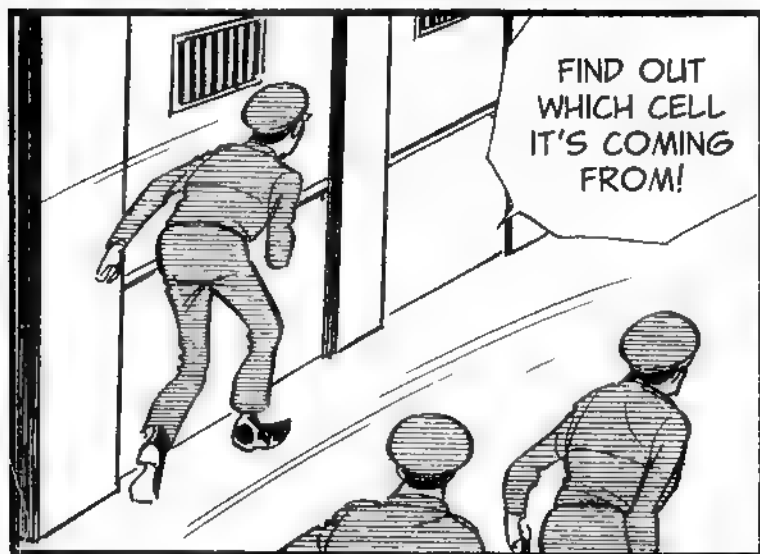


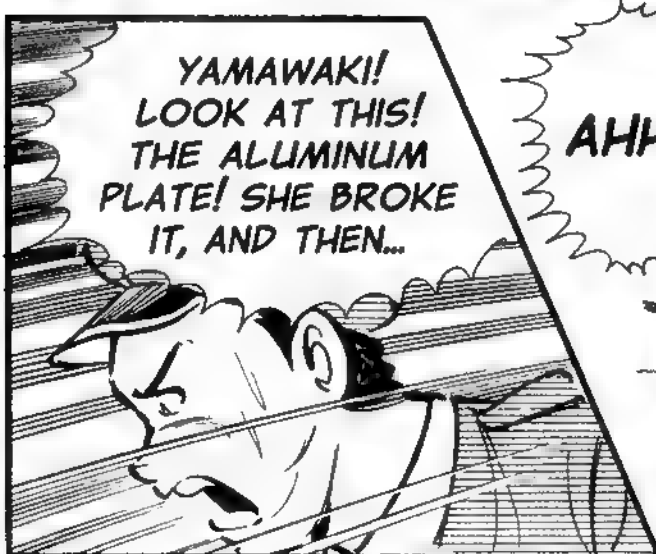
I KNOW, I KNOW.



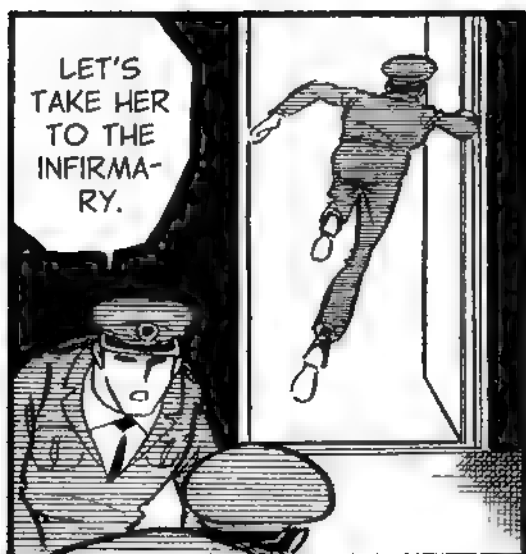


\*Since the prison gets cold in the winter, they would rub the floors to create heat. It made a skritchng sound, so people started calling it that.









SFX: Stomp Stomp!



SHE'S  
IN THE  
INFIR-  
MARY?

YES.  
SHE BROKE AN  
ALUMINUM PLATE  
AND SWALLOWED  
PIECES OF IT...



WH-WHAT?  
MATSUSHIMA  
COMMITTED  
SUICIDE?



BUT HER  
BODY IS  
EXTREMELY  
DEBILI-  
TATED.

LUCKILY,  
WE SHOULD  
BE ABLE TO GET  
HER TO COUGH  
UP WHAT SHE  
SWALLOWED...

HOW IS  
SHE?



KNOCK  
IT OFF,  
OKIZAKI.

DOCTOR,  
Y-YOU  
GOTTA  
B-BELIEVE  
ME...



QUIET!



IM-  
IMPOSSIBLE!  
THERE'S NO  
WAY A RAT LIKE  
HER WOULD  
EVER COMMIT  
SUICIDE...





2008年  
公開予定!!

映画『さそり』主演

水野美紀が『さそり』を語る!!

衝撃的だった梶芽衣子主演作品

篠原とおる原作の漫画「さそり」が初めて映画化されたのは、1972年の梶芽衣子主演・伊藤俊也監督の東映映画「女囚701号さそり」。この映画は大ヒットを記録し、梶芽衣子の代表作となったばかりでなく、シリーズ化され梶主演で4作品が作られる。その後も映画、Vシネマ、ドラマとメディアを変えながらも、多岐川裕美、夏樹陽子、岡本夏生、斎藤陽子、小松千春、水橋貴巳ら歴代の美人女優がヒロイン・松島ナミを演じ、日本の女性アクションの代名詞とまで呼ばれるようになった。

原作が発表されてから、実に35年以上を経過してなお、21世紀の現在でも映像化されている「さそり」。08年、この歴史に新たに名を刻むのが、香港で撮影された「さそり」。ヒロイン・松島ナミを演じたのは水野美紀だ。

水野(以下M)……『さそり』の原作は読んだことはなかったんですが、Vシネマになっていたのを知っていました。私が松島ナミを演じることが決まって、原作も読んだし、映画は梶芽衣子さんの作品を全部観ました。それはもう、衝撃的でしたね。何といっても梶さんの存在感と、目のインパクト。セリフも二言ぐらいしかないし、映像も実験的ですごく面白かったです。何より、この時代にこんな凄い映画があったんだということに驚きました」。



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## 『墮ちる女』を演じてみて

これまで、水野美紀がテレビドラマで演じてきた役柄とは異なり、今回の松島ナミのように、女の情念が復讐に転化する女性像は初めての経験だったのでは？

その「さそり」を自分自身が演じるということに関しての、プレッシャーはなかったのだろうか。

M：「梶芽衣子さんの作り上げた『さそり』の世界は、絶対に超えられないと思いました。でも、今度の『さそり』は香港で撮ると聞いていたので、まったく違うものになるんだろうとは思っていました。だからこそチャレンジしようという気持ちになれたんです」。

M：「こういう役柄は今までになかったです。この松島ナミはどこまでも追い込まれて、墮ちていく。その墮ちたところから話が始まるんですよね。だけど人間って、生きていくうえでそういう願望が湧くときってありませんか？ 男の人ならヤクザ映画を観て楽しむ感覚。アウトローのカッコよさがあって、そこに自分を投影して観るんでしょうね。私自身も、墮ちていく女性の心理状態を突き詰めていくのが、すごく楽しい作業でした。」

理性のたがを外してアウトローを突き詰めていくのは、初めての経験でしたから」。

自分を裏切った男に刃物を向け、収監されてしまう松島ナミ。ナミは女子刑務所の中で、男への復讐のためにじっと耐え続ける……。よく知られた「さそり」のストーリーだが、実はこれまで数々映像化されてきた「さそり」に関しては、「復讐する女」という設定以外、ストーリーは大きく変化している作品も多い。今回、水野美紀が演じた「松島ナミ」もまた、原作とは大きく異なった役柄、ドラマ設定になっているようだ。今回の映画の「松島ナミ」のキャラクターについて、水野自身はどう考えているのだろうか。

M：「原作の松島ナミとはだいぶ違うキャラクターになっています。監督のキャラクターの捉え方が面白いんですよ。ナミは復讐していくうちに、人殺し自体が好きになってしまった。原作では、彼に捨てられて復讐しますが、今回は彼との別れ方も違って面白いですね。彼に対しては怨みもあり、情もあり、本当に複雑で、キャラクターをつかむのが難しかったです。それにこのシーンはどっという風に考えたらいいのか、役を飲み込むまでに時間がかかりました」。

## 撮影マル秘エピソード

何より、これまでの彼女が演じてきた役にはないパターンだったことも大きいという。その意味では、香港映画に出演と言うのも、また初めての経験。その率直な感想を聞かせてもらった。



M：「まず、脚本がないんですよ。監督も撮影しながら考えたり、撮影中に思いついたことを付け足したりするので、最初のプロットからどんどん変わっていくんです。例えば2〜3シーン撮影して、私の様子を見て『じゃあ、ナミはこういうキャラクターにしている』となったり。シーンの場所は同じであっても、そこで撮る内容自体が急に変わった  
りも日常茶飯事でした。現場に行ってみて『あれっ?』っていう  
ことがけっこうありましたから。でも、即座に対応できるスタッフ  
が凄いですよね」。

歴代、「さそり」に主演する女優は、ハードな撮影に挑むことにな  
る。今回の撮影もいろいろと苦労があったのではないだろうか。

M：「二番ハードだったのは刑務所の浴室のシーンかな。私たち  
はじめ女囚役の女の子たちは、ずっと薄着だったんです。浴室の  
シーンのあとに外でのアクションがあったんですが、外はものす  
ごく寒かったです。でも浴室のシャワーはぬるま湯で、それを  
浴びてから外気に触れると、服も濡れているからあつという間  
に寒くなるんです。そういう時、日本ではドラム缶で焚き火を用  
意してくれるんですが、香港にはそういう習慣がないみたいで、



バケツに熱いお湯を入れてもらってそれに足をつけたり、大きめに照明をたいてもらって暖をとるんです。エキストラの子はそんなこともしてもらえないんですよ。でも、みんな文句も言わずにやっている。みんな根性がありますよ。だから私も郷に入れば郷に従えの精神で臨みました」。

### 見せ場は私の得意な……！

水野美紀といえば、倉田保昭率いる倉田アクション・クラブの出身で、実は日本では貴重なアクションのできる女優でもある。これまでの仕事では映画『千里眼』やドラマ『恋人はスナイパー』などで、チラリとその片鱗をみせてくれたが、今回の「さそり」はアクションの本場・香港での撮影とあって、アクション・シーンも期待できそうだ。

M：「ワイヤー・アクションは面白かったですよー！　しかも香港のスタッフはワイヤーのセッティングが早くて、どこでもワイヤー取り付けちゃうんです。壁に勝手にドリルで穴を開けちゃって（笑）、本当に小さな部屋の中でもワイヤーをやるんです。一番高かったのはビルの4階ぐらいからやりました。現場にもワイヤー用のクレーン車が来ていました。ただ、アクション監督もその場で動きを考えるから、私もその場で吊られながらやってみるんです。アクション監督が自分でワイヤーを試してみても、結局上手くできなかったのに、いきなり私に『はい、やってみて』（笑）。そんなこともありました。完成形ができてないのにやりましたよ」。

今回は刀を使ったソードアクションもあるようだが。

M：「日本では刀をあわせる時に動きを決めて、お互いが止めるんです。そうすると殺陣がきれいに見えるし、刀も痛まない。でも、香港の女優さんは、本当に刀をぶん回してくるんですよ！（笑）。刀を完全に振り切るのを私がちゃんと止めなきゃいけない。すごく危なくて、案の定やっている間に刀が折れたりしました。ボディアクションも本当に喧嘩みたいで、殴るシーンも殴るように見せるのが前提じゃなくて本当に殴るのが前提のようです（笑）」。

ただ、香港はスタントの人間をアクション監督がシーンごとにオーディションで選んでいるという。だからアクションに応じて毎回違うスタントが日替わりでやってくる。香港アクションの層の厚さに驚いたそうだ。

それでは、水野美紀が感じた日本映画と香港映画の違いは？

M：「撮影のスピードがまず違いますね。セッティングも早いし、アクションもとにかくどんどん撮る。動きを作ってすぐ覚えさせられて、もうすぐに本番なんです。スタッフの動きも早い。そ





れに日本では照明、メイク、小道具などスタッフの役割分担がハッキリしていて、お互いの役割を尊重し合うところがありますが、香港では手が空いているスタッフが手伝うことが当たり前で、役割という感覚がないんですよ」。

日本人以外の俳優と演技をすることの苦労については。

M：「お互い違う言葉で喋るから難しかったです！ 私の恋人役のディラン・クオは台湾語。私は日本語。それで会話したりするから、まず音でディランのセリフを聴いて耳で覚えて、次は文字を見ながら意味を教わって何を言っているかを理解する。シナリオも変わるし、覚えさせてもらえる時間もない。その点が大変でした」。

そうやって悪戦苦闘の末に完成した水野美紀版

「さそり」。すべてを撮り終えた現在の心境は？

M：「今回の映画では、今、私ができることを全てやりきったという達成感がありました。2ヶ月間の撮影は毎日必死でしたから。女同士のボディアクションは凄いと思うので、その辺りを見て欲しいですね。夏目ナナちゃんとの刑務所での乱闘シーンでは、かなり迫力があると思いますよ」。



水野美紀(みずの みき)  
1974年、三重県生まれ。特技はアクション。舞台・ドラマ・映画で活躍中。  
『踊る大捜査線』、『彼女たちの時代』、  
『ガリレオ』等出演作多数。

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## さそり①

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1 2



忘れ得ぬ女の影を追い  
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女は根を持たぬ草  
「チランジア」を愛する  
テロ組織の暗殺者。  
愛する女に放つ銃弾が流す  
血はいつしか涙に変わる。

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# ***Sasori***

## ***Volume 01***

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